AJANTA, ELLORA
AND
AURANGABAD CAVES

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BY

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☆

With 15 illustrations in colour, 334 in monochrome half-tone and 58 line drawings

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TO

SHRI YESHWANTRAO B. CHAVAN

Honourable Chief Minister, Government of Maharashtra,
a Great Democrat, Statesman, Parliamentarian and Leader

FOREWORD

The profound influence of Buddhism on Indian art both in the field of sculpture and painting cannot be overrated. The personality of Buddha, his great acts in his life-time and the noble former lives of the Great Master that helped him to ultimately qualify himself for the supreme knowledge that he gained in his birth as Gautam Buddha and the large pantheon that grew up around the personality of the Master as he was understood by the Mahayanists at a later date, have all contributed in no small measure to the rise of several monuments in India, both built and rock-cut, that have compelled the attention and won the unstinted admiration of connoisseurs all the world over. Sanchi, Bharhut and Amaravati are names to conjure with in the world of art.

Among rock-cut monuments there are probably none in India that could rival the group at Ajanta, Ellora and Aurangabad. These constitute the glory of Indian art at its best. They form a rich heritage of the Vakatakas in the Deccan which coincides with the golden age of Gupta history.

In spite of the fact that thousands visit the caves at Ajanta, Ellora and Aurangabad, there is no single handy book available with authoritative information describing the monuments. Shri R. S. Gupte and Shri B. D. Mahajan have done a distinct service by making available their beautiful book on "Ajanta, Ellora and Aurangabad Caves". They have appropriately discussed the story of Buddha and Buddha's teachings as well as Buddhist iconography as an introduction to a clear understanding of the Ajanta caves. Similarly, they have described Hindu and Jain iconography in the introduction to the Ellora caves as an aid to understanding the themes therein depicted.

The inscriptions at Ajanta that throw such a great light on the historical background of the caves have been added by them in the Appendices. In understanding the creation of the Ajanta caves one has only to refer to the verse: "*gavākshaniryūha suvīthivedikāsurendra-kanyāpratimādyalamkritam manoharastambhavibhaṅga. . . . ra chaityamandiram,*" "the dwelling which is adorned with windows, doors, beautiful picture galleries, ledges, statues of the nymphs of Indra, and the like, which is ornamented with beautiful pillars and stairs and has a temple of Buddha inside." Similar painted inscriptions from Ajanta, some of them dedicatory and some as labels explaining the paintings, are indeed very valuable.

The rock inscriptions of Ellora also form an appendix. The glossary of technical terms as a very useful appendage adds to the usefulness of the book, especially for those who are not quite familiar with Sanskrit terms.

The authors have produced in one *handy* volume a fine book describing the wonderful material at Ajanta, Ellora and Aurangabad, the need for which has been felt for years. Scholar and layman would both welcome this well thought out, clearly written and nicely produced book. I am sure, the authors will earn in abundance the grateful thanks of several readers, many of them visitors to these world-famous caves.

C. SIVARAMAMURTI
Keeper
National Museum, New Delhi

PREFACE

ONE may well ask what need there is for the present book, when there are works like those of Griffiths and Burgess on the cave temples of Ajanta or Ellora which are today regarded as classics. The answer is that these well-known works are out of print and not easily accessible to the reader. Further, there is no single publication which deals with the caves of Ellora as well as those of Ajanta and the more or less neglected caves of Aurangabad.

Shri Gupte is, as far as I know, the first author to bring together between the covers of a single volume a detailed description of the caves of Ajanta, Ellora and Aurangabad. What is more is that he has made a careful study of the available literature on the subject, including the latest research of archaeologists and other scholars, and also added his own contribution as a student of the paintings, sculpture and architecture of the unknown artists who devoted their skill and energy, perhaps for a whole life-time, to the glorification of the ideals of the great religions which inspired them to create masterpieces of art which are cherished as invaluable treasures by a grateful posterity.

Shri Gupte has spared no pains in his attempt to give accurate descriptions with minute details of the panels, whether they be of the paintings in the Ajanta Caves or of the sculptures in all the three groups of caves, which are sure to be of great help to any one who wishes to make a close study of them. Realizing that, for a proper understanding of all the art forms, it is necessary to acquaint oneself with the background of the traditions of the three religions represented here, including their philosophy, scriptures and mythology, which provided the artists with their inspiration and ideas, Shri Gupte has interspersed his descriptions of the caves with accounts of the important features of the relevant religious systems. The brief historical notes he has included in the book on the dynasties of the kings who ruled at the time when the caves of Ajanta and Ellora were excavated and his exposition of the elements of the religious systems and philosophy of the Jains, the Buddhists and the Brahamins provide a valuable setting for the study of the paintings and sculptures, especially for those readers who are unfamiliar with the history of the Deccan or with the three great religions of India.

The author has done well in devoting a short chapter to Buddhist Iconography, as it is bound to be a great aid in the identification of the Buddhist sculptures. The chapter on the Mithuna in Indian Temple Art, which gives the philosophic background of Hindu erotic sculptures, might well have been relegated to an appendix, as the erotic sculptures in the Ellora Caves do not, in my opinion, occupy an important place and rarely attract the attention of the visitor.

Shri Gupte deserves to be congratulated on the valuable and scholarly book he has written, and especially on his having succeeded in condensing a large quantity of material in a comparatively small volume, and presenting it in a very readable form.

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We take this opportunity of expressing our deep obligation to Professor Mrs. Sudha Kaldate of the Deogiri College, Shri N. A. Gore, Librarian of the Marathwada University, and Mrs. Nalini Gupte for preparing the Index and Shri M. S. Bhumkar, Clerk of the Board of Extra-Mural Studies of the Marathwada University, for typing it out. The senior author wishes to thank his wife, Nalini Gupte for helping him in many ways. It would be no exaggeration to say that this book would never have been written but for her constant encouragement.

The authors consider it a great honour to have an eminent Indologist like Shri C. Sivaramamurti, Keeper of the National Museum, to write the Foreword to their book. If he agreed to write the Foreword in spite of his many occupations, it was only because of his love for the subject.

A word of thanks is also due to Dr. R. J. Mehta for his constant courtesy and help. We are very grateful to Shri J. H. D. Taraporevala who spared no pains to make the book attractive in get-up and format.

The inscriptions and translations appearing in Appendixes A, B & C, have been taken from the Archaeological Survey of Western India (Vol. III of Ellora & Ajanta Inscriptions), edited by James Burgess and Bhagwanlal Indraji. The Inscriptions of Cave No. 16 of Ajanta and their translations have been taken bodily from the *Vakataka Inscription of Cave No. 16*, published under the Hyderabad Archaeological Series, XIV, and edited by Dr. V. V. Mirashi.

R. S. GUPTE

B. D. MAHAJAN

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The words "Majjnihima kayas" in the sixth line from the bottom on page 1 should correctly read as "Majjhima nikayas"

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CHAPTER I

THE STORY OF THE BUDDHA

GAUTAMA, the Buddha, was born in the year 624 B.C., in the month of Vaishakh (April-May) on the Purnima day (Full Moon Day), in the Lumbini Gardens, near the then city of Devadaha in Nepal Tarai. Gautama was born in the noble clan of the Sakyas who traced their origin to one king Okkaka.

The story of Gautama's ancestry runs as follows:

Okkaka's favourite wife gave birth to a male child and the king in his happiness promised her a boon. She demanded that her son should succeed him. This pained Okkaka greatly and he requested his wife the queen, to ask for another boon. But the favourite queen would not listen. The unhappy king asked his other sons to leave the kingdom. They left and their sisters accompanied them. They arrived and settled at the foot of the Himalayas on the banks of a lotus-pool. Wanting to keep their caste pure they married their sisters. The king, their father, hearing of this said, "Able (sakya) truly are the princes." The name stuck and they were henceforth known as the Sakyas.

The Great Buddhist sage Buddhaghosha completed the story of the origin of the Sakyas. The ancestry is taken back to king Mahasammata. Okkaka appears as a very distant descendant of Mahasammata. Okkaka's eldest wife Bhatta gives birth to four sons and five daughters. Then she dies. The king takes another wife who is young and beautiful. The new queen presents him with a son and the king overjoyed, offers her a boon. She demands the kingdom for her son. The king is furious and repents his folly of giving her a boon, but ultimately sends away his sons. The four brothers and five sisters leave their father. The army and the ministers follow them. Not wishing bloodshed, they decide to build a city in a forest.

At this time the great sage Kapila, a Bodhisattva in that form, happened to live on the slopes of the Himalayas. He had built for himself a hut of leaves and now offered his place to the princes as best for the construction of a new city, and said, "A city built on the place of this leaf-hut will become the chief city of Jambudvipa." The princes gratefully accept the sage's offer and the city is named after him as Kapilavastu.

In the absence of suitable matches, the brothers and sisters consorted and increased greatly. The elder sister contacted leprosy and was sent away to the jungle. Here she met the king of Banaras, Rama, who suffered from the same disease. He found some medicinal herbs, cured himself and then cured her. They then married and had thirty-two children. Rama's son, learning this, invited him to occupy the throne. Rama asked his son to build a city on the site of a Kola-tree. The new city was called Kolanagara. Now Rama's wife told her sons that the Sakyas of Kapilavastu were their maternal uncles and so they went to the Sakyas and betook their uncles' daughters for their wives. This is the origin of the Koliyas and the Sakyas among whom Gautama was born.

Siddhartha Gautama was born in Nepal Tarai, to the north of the Basti district of Uttar Pradesh. The earliest traditions regarding his life and missions are found in the Digha and the Majjnihima kayas and these mention only six kingdoms besides of course the kingdoms of the Sakyas and the Koliyas. These are: Magadha, Anga, Vajji, Malla, Kasi and Kosala. Later works considerably extend the scene of his activities to include the Cetis and Vamsas, the Kuru-Panchalas, the Assakas, the Avantis, the Gandharas, the Kambojas, the Sagaras and the Yonas.

The older tradition may be accepted. Ananda, the beloved disciple of the Buddha,

feels that the Lord should not pass away in a small place like Kusinara and mentions the cities of Campa (capital of the Angas), Rajagaha (capital of Magadha), Savatthi (capital of the Kosalas), Saket (Ayodhya), Kosambi and Banaras (Kasi) as more fitting for such an important event as the Mahaparinirvana of the Buddha.

Incidentally it may be observed that he does not include Kapilavastu among these big cities.

There is some controversy about the lineage of the Buddha as also whether his father Suddhodana was a great king. The fact that Suddhodana is referred to as 'raja' need not, as Thomas states, mean anything more than that he was a tribal chief. In the tribal organization of the time (like Vajjis, Mallas, etc.) every tribal leader was called a raja. Then again, in the poem Sutta-Nipata, Asita is said to have approached the 'bhavana' of Suddhodana. The dwelling place of Suddhodana is referred to as a 'house', not as a palace. Oldenburg, therefore, concludes that Suddhodana was not a king The legends of course insist on making Suddhodana a king and therefore the prophesy of Asita that the Prince Siddhartha would become either a universal monarch or a Buddha. To quote Thomas' translation of the conversation between the brahmin Sela and the Buddha:

"To be a king beseemeth thee,
A lord, a universal king,
A victor of the four-winged earth,
Lord of the wide Rose-apple land.
The kshatriyas and the lesser kings
Are joined in a fealty to thee;
As king of kings and lord of men
Rule thy kingdom, O Gautama."

Buddha replies:

"A king I am indeed, O Sela,
King of the Dhamma, incomparable.
Through the Dhamma I turn the wheel,
The wheel whose course may not be stayed."

To conclude the history of the Sakyas, we come to king Sihahanu. He had five sons, Suddhodana, Amitodana, Dhotodana, Sukkodana and Sukkhodana. Suddhodana followed his father to the throne. The Pali accounts and the Lalita-vistara credit Suddhodana with two wives (Maya or Mahamaya and Mahaprajapati) while the Tibetan accounts, with greater generosity, give him seven (Maya, Mahamaya, Atimaya, Anantamaya, Kuliya, Kolivasa and Mahaprajapati). Again, according to the Pali accounts, the father of Mahamaya and Mahaprajapati is Anjana, son of Devadaha the Sakya.

BUDDHA'S BIRTH DATE

The date of the Buddha's birth is also controversial. Most scholars, however, are agreed that the Buddha was born in the middle of the sixth century B.C. Thomas puts it at 563 B.C. Others put it at 566 B.C. (Datta, Majumdar and Raichaudhari.) The Nepalese tradition puts it at 624 B.C. Prince Siddhartha was born in the tribe and country of the Sakyas to king Suddhodana and Mahamaya, of Kapilavastu. The Mahapadana-Sutta refers to six previous Buddhas, the Lalita-vistara gives a list of 54 previous Buddhas, and the Mahavastu beats them all with a list 100 strong. According to Lalita-vistara and Mahavastu,

Gautama took a decision to win enlightenment under the Buddha Dipankara. After a series of births Gautama was born in the Tushita Heavens and there waited till the opportune time for his birth arrived. This was when men did not live too long or died too soon. He then chose the continent—Jambudvipa, i.e., India. He further decided to take birth in the "Middle District," for this is where all great and wise men are born. Kapilavastu falls in the Middle District. Since the Kshatriyas were honoured in India then, he decided to take birth in a Kshatriya family. He then chose his parents. He decided that king Suddhodana should be his father and Mahamaya (who possessed the required 32 qualities) his mother. He then bade farewell to the Gods of the Tushita Heavens and came down to the earth and appointed the Bodhisattva Maitreya as viceroy of the Tushita Heavens in his absence. What happened afterwards has been described in the Nidankatha thus·

"In the city of Kapilavastu the festival of the full moon had been proclaimed. Queen Maya from the seventh day before the full moon celebrated the festival without intoxicants, and with abundance of garlands and perfumes. Rising early on the seventh day she bathed in scented water, and bestowed a great gift of 400,000 pieces as alms. Fully adorned she ate of choice food, took upon herself the Uposatha vows (vows appropriate to the Uposatha, or four holy days of the month: the full moon, the new moon, and the eighth day after either of them), entered her adorned state bedchamber, lay down on the bed, and falling asleep, dreamt this dream:

"Four great kings raised her together with the bed, and taking her to the Himalayas, set her on the Manosila table-land....Then their queens came and took her to the Anotatta Lake, bathed her to remove human stain, robed her in heavenly clothing, anointed her with perfumes, and bedecked her with divine flowers. Not far away is a silver mountain, and thereon a golden mansion. There they prepared a divine bed with head to the east, and laid her upon it. Now the Bodhisattva became a white elephant. Not far from there is a golden mountain; and going there he descended from it, alighted on the silver mountain, approaching it from the direction of the north. In his trunk which was like a silver rope, he held a white lotus. Then, trumpeting, he entered the golden mansion, made a rightwise circle three times around his mother's bed, stroked her right side, and appeared to enter her womb. Thus he received....a new existence.

"The next day the Queen awoke and told the dream to the King. The King summoned sixty-four eminent Brahmanas, showed them honour and satisfied them with excellent food and presents. Then, when they were satisfied with these pleasures, he caused the dream to be told and asked what would happen. The Bramhanas said: Be not anxious, O King; the Queen has conceived, a male not a female, and thou shalt have a son; and if he dwells in a house he will become a king, a universal monarch; if he leaves his house and goes forth in the world, he will become a Buddha, a remover, in the world, of the veil (of ignorance).

"Queen Maya bearing the Bodhisattva for ten months like oil in a bowl, when her time was to come, desired to go to her relatives' house, and addressed king Suddhodana, 'I wish, O king, to go to Devadaha, the city of my family.' The king approved, and caused the road from Kapilvastu to Devadaha to be made smooth and adorned with vessels filled with plantains, flags and banners; and seating her in a golden palanquin borne by a thousand courtiers, sent her with a great retinue. Between the two cities, and belonging to the inhabitants of both, is a pleasure grove of Sal trees named Lumbini Grove. At that time, from the roots to the tips of the branches it was one mass of flowers. When the queen saw it a desire to sport in the grove arose. She went to the foot of a great Sal-tree, and desired to seize a branch....Stretching out her hand she seized the branch. Thereupon she was shaken with the throes of birth. So the multitude set up a curtain for her and retired. Holding the branch and even while standing she was delivered. At that moment the four pure-minded Mahabramhanas came with a golden net and therewith receiving the Bodhisattva set him

before his mother, and said, 'Rejoice, O Queen, a mighty son has been born to thee.' And as other things being born come forth stained with impure matters, not so the Bodhisattva. But the Bodhisattva like a preacher of the Doctrine descending from the seat of the Doctrine, like a man descending stairs, stretched out his two hands and feet, and standing unsoiled and unstained by any impurity, shining like a jewel on Banaras cloth, descended from his mother. Then from the hands of the Bramhanas, who stood and received him on a golden net, the four Great Kings received him on a ceremonial robe of antelope skin soft to the touch, and from their hands human beings received him on a silken cushion, and when he was freed from the hands of human beings, he stood on the earth and looked at the eastern quarter. Gods and men then worshipped him with scented garlands and said, 'Great Being, there is here none like thee, much less superior anywhere.' So having examined the four quarters, the intermediate quarters, the nadir and the zenith, ten quarters, and not seeing anyone like himself he said, 'this is the northern quarter' (meaning, "this is the supreme quarter") and took seven steps."

As he took the seven steps, lotus flowers suddenly sprung up under his feet so that his feet might remain unsoiled. At the birth of the Great Being miracles happened, the deaf could hear, the dumb could speak, the blind could see and the lame could walk. Seven other beings came into existence on that day: Rahula's mother Yashodhara, the tree of Enlightenment, the four vases of treasure, his elephant, his horse Kanthaka, his charioteer Channa and Kaludayin, the minister's son. His mother died on the seventh day of his birth.

Rhys Davids tells us that Mahamaya did not die so soon after giving birth to the Noble One. She lived for some time, may be years, and then it was that her sister Mahaprajapati mothered him. As a boy Siddhartha was often seen with his father when he sat to judge. As he grew up his father built for him three palaces where he could stay according to the change of season. There was a summer palace, a winter palace and a monsoon palace. He would change his abode with the changing season. Around these palaces were beautiful gardens, with all kinds of flowers, pools and springs. In the mornings and evenings he could with his fair attendants, laugh, play and make merry. Forty thousand dancing girls kept him entertained and when he came of age, five hundred girls were sent to him so that he may choose one amongst them for his wife.

As a Kshatriya Prince he was carefully trained in military arts and learnt the Vedas from pious and learned Bramhanas. He grew up with his half-brother Nanda and cousins Ananda, Mahanama and Anuruddha. He learned to govern, to fight, to ride and also to be kind towards men.

Siddhartha was by nature kind-hearted. He could not see why women should be regarded as less worthy than men, why people of other castes should be considered inferior to the Bramhanas, why the Kshatriyas should love war or why the merchants should be treated with scorn. Thoughts about these things made him restive. He constantly thought about these problems and could not understand why the world was so unjust to a variety of people without their having committed any fault or folly. How was the woman inferior to man? His experience told him that the contrary was true. How were the people who tilled the soil, sowed the seed and reaped the harvest, less worthy than the Bramhanas who chanted the Vedic hymns? They toiled so that others might live and prosper. Was this an unworthy act making them inferior to the men who only recited the mantras? Was the duty of fighting a noble one? But was it not in war that men killed and shed sacred human blood? Is it a noble thing to kill men, to inflict injury and sorrow, to ravage big cities as the Kshatriyas did? Was it a kind and noble act to thrust one's sword into the heart of another? Did it give joy to the one hurt? Was it proper that men should kill each other for a piece of land or for water? Are these things more important than human life? Why was the trader who traversed many lands, saw the wide world, took goods from one place to another, held in

disrespect? Was it bad to do all this? Thoughts such as these made his life unhappy. All the beautiful girls that surrounded him, his own charming Yashodhara, and all the luxury that surrounded him could not keep him away from these meditations. He would frequently escape from the palace to be alone with his thoughts. One day when he was in the prime of his youth he went out and saw an old man. The sight of the old man disturbed him greatly and he told this later in his own words to his disciples:

"Then, O monks, did I, endowed with such majesty and such delicacy, think thus, 'an ignorant, ordinary person, who is himself subject to old age, not beyond the sphere of old age, on seeing an old man in troubles, ashamed and disgusted, extending the thought to himself. I too am subject to old age, and not beyond the sphere of old age, and should I, who am subject to old age, not beyond the sphere of old age, on seeing an old man be troubled, ashamed, and disgusted?' This seemed to me not fitting. As I thus reflected on it, all the elation in youth utterly disappeared."

On another day he saw a sick man, and on another a dead man, and all the elation in life completely disappeared. What was life worth where one aged, became ill and died? Birth was unfortunate because it brought one into this sorrowful world. Birth was full of pain because it brought one fa e to face with life. Life brings old age and sickness and death. Therefore, life was full of sorrow. His thoughts now became more sorrowful and he knew no peace. His meditation increased. Life had no charm for him. Nothing could distract him, not his beautiful wife Yashodhara, not all the dancing girls, nor the love of his father or Mahaprajapati. He now thought more and more about life, about birth, about old age. Could not a way out of all this human sufferings be found? or was man destined to go through this unhappy life? He lost all his mental peace and thought and thought. As he later told his disciples:

"Thus, O Monks, before my enlightenment, being myself subject to birth, I sought out the nature of birth; being subject to old age I sought out the nature of old age, of sickness, of sorrow, of impurity. Then I thought, 'What if I, being myself subject to birth, were myself to seek out the nature of birth . . . and having seen the wretchedness of the nature of birth, were to seek out the unborn, the supreme peace of Nirvana?' "

He feels the same for old age, sickness, and death. "What if I, being myself subject to death, were myself to seek out the nature of death . . . and having seen the wretchedness of the nature of death were to seek out the unborn, the supreme peace of Nirvana?" that condition of being where there is no life and no death.

On the fourth visit to the park outside the city, Siddhartha saw a religious mendicant with his head clean shaven, wearing yellow robes, the very picture of peace and deliverance. This was what settled him. He decided to follow the noble path of the ascetic, who, in search of the ultimate peace, renounces the world. Why could he not do the same? After all, what was life? Life was full of sorrow and was impermanent. He should, therefore, escape this life of sorrow and seek the peace of Nirvana. The idea of renunciation made him suddenly happy; and the happiness that was in his heart made him look joyful and radiant. While in these thoughts, the news of the birth of a son is brought to him and he exclaims, "Rahula is born to me, a fetter (bond) has been forged for me." He quickly decides to leave the city on the same night and this decision makes him look radiant with delight. On his approach to the city a princess (Kisa Gotami) happens to look at him. The beauty of his face and the radiance of his personality overwhelms her and she inadvertently exclaims, "Happy the repose of the mother, happy the repose of the father, happy the repose of the wife, whose he is, such a husband!" Prince Siddhartha hearing these words reflects, "Well may the mother be happy, when she beholds such a son, well may the father's heart feel delight when he sees such a son, happy indeed may be the wife, but what is it that brings this happiness to the heart?" And he gives the answer himself, "When the fire of lust is extin-

guished, when the fire of hatred and infatuation is extinguished, when ambition, envy and all the sins and sorrows are extinguished, then the heart finds happy repose."

When the Prince entered the palace, the large number of young and beautiful maidens who surrounded him tried to entertain and please him with music and dance. But he did not even look at them and went straight to his bed-chamber and slept. He woke up at midnight and found all his female musicians sleeping in disgusting attitudes. He was filled with disgust and loathing. He felt a great desire to see his son Rahula. "I will see my child." He goes to his wife's chamber; "a lamp of scented oil was burning. On the bed strewn with heaps of jessamine and other flowers the mother of Rahula was sleeping with her hand on the son's head." And now the Prince thought, "If I move aside the Queen's hand and take my son, the Queen will awake and this will be an obstacle to my going. When I have become a Buddha, I will come back and see him," and he descended from the palace.

He asked his charioteer Channa to prepare his chariot. Channa put the horse Kanthaka to the chariot. As the Prince left the city-gates the tempter Mara approached him and offered him a huge Empire if he would turn back and enter the palace. The Prince would not hear of it. "I will follow you everywhere you go," said Mara. He kept his promise.

It was on a full moon-day of the month of Uttarashadha (June-July) that the Prince departed. A great desire to look back at least once came to him, but he suppressed it with great effort and did not look back; and then the earth itself turned round, so that he should not have to look back. He approached a broad river (Amona), and his horse crossed it with one mighty leap. He then took off all his ornaments and gave them to Channa. He took out his sword and cut off his hair so that they were only two fingers in length. The horse Kanthaka, at the thought that he was never to see his master again, died of heart-break and was reborn a God.

All this is obviously legend. An older age refers to this very differently. In the Ariyapariyesana Sutta, Buddha himself has said this. The passage in the form is also found in Mahasacchaka Sutta. "The ascetic Gotama has gone from home into homelessness, while still young, young in years, in the bloom of youthful strength, in the first freshness of life. The ascetic Gotama, although his parents wish it, although they shed tears and weep, has had his hair and beard shaved, has put on yellow garments, and gone from his home into homelessness." Oldenberg gives his support to this bare prose and Rhys Davids seems to be of the same view. "Nor did I go by stealth in the night. I rode forth attended, as a noble, by my Master of the horse, he also riding, and by a retinue befitting my station. I told Channa—Yes, he was that Master—I was minded to go as far as Vesali." Rhys Davids considers the view that Prince Siddhartha had never previously seen sickness, old age and death as untenable. Dharmananda Kosambi holds the same view. It is highly improbable that during the twenty-nine years of his life the Prince should not have himself fallen ill or seen illness, old age and death. It is also improbable that he should never have seen a religious mendicant in his life. There are references to the existence of the ashrama of Kalama in Kapilavastu itself. In the Chatukkanipata of the Anguttar-nikaya, Buddha himself refers to one Jain religious mendicant named Vappa, living in Kapilavastu. Religious ascetics therefore were not unknown to Prince Siddhartha.

Rhys Davids maintains that Prince Siddhartha respected women greatly and that he loved his wife, child and parents and the renunciation therefore was not easy for him. As a matter of fact, he all the while intended to come back a wiser man so that he could serve his people better. "It was not the facts of old age, sickness, death, that were brought home to me, as if I had never known of them, as if I were a very babe in knowing these things. It was the More knowledge that the old man wanted, that the Bramhanas were scant in, more knowledge in the longer life, more knowledge in the things most needful here in our way-faring: it was the lack of this that sent me home most woeful, most lacking light, most

looking for a new world."

When he was thus worried he consulted the Bramhanas as to how best a man could be served in the life hereafter; and they said that if a man performs all the religious rites correctly then all would be well with him in the life hereafter. But what if an unrighteous man performs these rites? and they admitted that they held rites as of greater worth than righteousness.

He knew then that the Bramhana way was not very reasonable; that rites could never be worth more than goodness and virtue; and that therefore some other way had to be found to serve men in the hereafter, something that would help men to escape from this painful cycle of birth and rebirth and enter that stage of life where there is no life and no death. It is this that he would now seek and unless he did that he would have no peace of mind. "I was worried by men's sufferings, the while the most of them were intent on the things seen, the things material, the things that mattered little, while death drew ever near. Could a way of wider outlook be found?" And so the trek to the wide world outside home to search a new path which would take men along the right path.

Prince Siddhartha left Kapilavastu and came to the ashrama of Aalara Kalama. Alara was a great adept in deep meditation. He could concentrate his mind, forget this world and could see the heavenly world. He was full of praise of this other world and thought of the world he lived in as evil. But he had no idea as to how the world could be improved and the men living here be shown the right path; and though, therefore, the Prince greatly respected the man, he could not stay long with him. He however learnt Dhyana or Meditation from him. It was here that he met the five men who were to become his first pupils (namely, Anna-Kodanna, Vappa, Mahanama, Bhaddiya and Assapi). He then left Alara and approached Uddaka Ramaputta. Uddaka taught him musing and also tapas, i.e., physical torture of self. But this did not help him and so he left Uddaka also.

Siddhartha then tried the method of the Jinas but that also did not appeal to him. He left them and came to a place called Uruvela. "There I thought to myself, truly this is a pleasant spot, and a beautiful forest. Clear flows the river, and pleasant are the bathing-places; all around are meadows and villages." Here for seven years he practised severe penance. Tapas or self-mortification was then the accepted way of attaining knowledge. The body is the enemy of man because it is full of desire. It is the root of all 'desire', therefore, the body must be punished. All the senses which bind men to material life must be destroyed ruthlessly and this could be best done by self-mortification. He conceived of new ways of torturing his body. He ate grass and seeds. He sometimes ate only dung. He denied himself food and would take only one grain of rice each day. He would be in dust, on stones and on thorns. He strove to make his body as uncomfortable as possible. He would go and lie among corpses. Thus the Buddha spoke to Sacchaka:

"I thought, what if now I set my teeth, press my tongue to my palate, and restrain, crush and burn out by mind with my mind. And sweat flowed from my arm-pits....Then I thought, what if I now practise trance without breathing. So I restr ined breathing in and out from mouth and nose. And as I did so there was a violent sound of winds issuing from my ears....Then I thought, what if I were to take food only in small amounts, as much as my hollowed palm would hold....My body became extremely lean. The mark of my seat was like a camel's foot-print through the little food. The bones of my spine, when bent and straightened, were like a row of spindles through the little food....When I thought I would touch the skin of my stomach I actually took hold of my spine....To relieve my body I stroked my limbs with my hand, and as I did so the decayed hair fell from my body through the little food."

While thus practising penance, the Bodhisattva (as he called himself) was not without thoughts. About one thing he was certain; that unless 'desire' was annihilated, nothing

could be gained. He listed Kama (sensual pleasure), Krodha (hatred and anger) and Matsara together to form one category, and solitude, brotherhood and ahimsa to form another. "Sometimes I felt desire during those times; but I would tell myself resolutely that this would only involve me into the cycle of birth and death and would take me further away from Nirvana. This thought would drive away the evil thoughts from my mind."

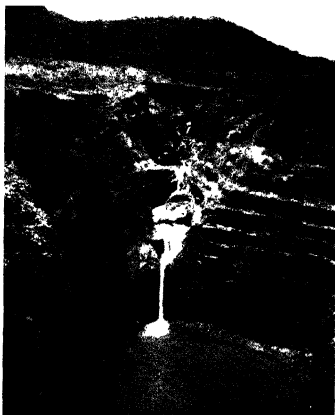
Sometimes the other kind of thoughts would occur to him and he would keep repeating those thoughts to himself because they were good thoughts and would take him nearer to Nirvana. He would, therefore, think about them day and night.

He practised severe austerities for seven long years and he had still not realized Nirvana. Then the thought occurred to him that perhaps this was not the way. He suddenly remembered how when once he was sitting under the shade of a rose-apple tree, he had felt a complete lack of desire and had actually entered a trance. What if he would try this method now?

He took the decision to take nourishment. Five companions had kept him company all these years believing that only such penance as the Bodhisattva practised could lead to Enlightenment. When he took food, they lost all hope in him and left him in disgust. According to Rhys Davids this is not correct. She attributes their estrangement to his leaving them.

It was Sujata who brought him food for offering. Sujata was the daughter of one Senani of the township of Senani. Now having taken food he began to meditate deeply. He was already capable of great concentration He now attained successively purer stages of consciousness. He could remember all his previous existences and the cycle of dissolution of the universe. He became omniscient. Ignorance was dispelled, light arose. While sitting under a Bodhi Tree he realized the four Great Truths: (*i*) That this 'is pain'; (*ii*) that this is the 'cause of pain'; (*iii*) that this is 'the destruction of pain'; (*iv*) that this is the way that leads to the 'destruction of pain'. While thus in meditation he goes to the banks of the river Nairanjan and is there doing penance. Mara comes to him and says, "Oh ill-favoured one, you are very near Death. Why not live and do good deeds. If you perform sacrifices, you will accumulate great merit. Whence, therefore, do you strive for Nirvana, which is extremely difficult of attainment?" And the Bodhisattva replied, "Oh, Mara, Evil one, Friend of the slothful, why have you come here? I have faith in heroism and wisdom. I am pure and I with my superior wisdom and virtue will defeat thee." Mara goes away disappointed.

Mention of this incident is made at length in the Padhana-Sutta of the Sutta-nipata and it also finds a place in the eighteenth chapter of the Lalita-vistara.

The Bodhisattva had a strong feeling on that day that he would attain Nirvana. It was the full-moon day of Vaishakh. Sujata had served him excellent food in the day. In the night he sat under a Pipal tree. Mara makes one last attempt to seduce the Bodhisattva. He sends his daughters, Trishna, Arati and Raga to tempt him. The Jatakas describe vividly the attack on the Bodhisattva made by the army of Mara. Seeing Mara's army the Gods run away but not the Bodhisattva. Mara demands of the Bodhisattva that he surrender his place to him as he owns it. The Bodhisattva immediately calls the earth to witness that it belongs to him and not to Mara. He touches the earth with his right hand (this mudra is frequently portrayed in the Buddha statues). The Earth assuming a giant form destroys the army of Mara and saves the Bodhisattva. Late in the night, the Bodhisattva becomes the Buddha or the Enlightened One. This is the realisation of the Four Aryan Truths and the Eight-fold path of achieving Nirvana. Even after attaining Nirvana, the Buddha remained under the Bodhi tree for seven days more. During the night of the seventh day he causes the mind to pass through the concatenation of causes and effects, from which the pain of existence arises. "From ignorance come conformations; from conformations comes consciousness" and so on, until, "from desire comes clinging (to existence); from clinging (to existence) comes

AJANTA General view showing the Sapta Kunda waterfall

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AJANTA Northern and western views of Caves No 14 to 26 (from left) from south-east

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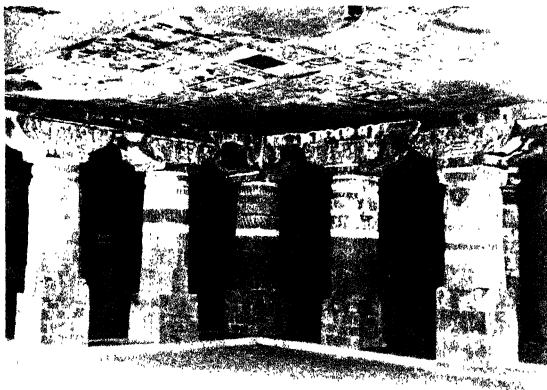

AJANTA, Cave No. 1. *Top*: sculpture of four deer with one common head on pillar. *Bottom*: interior of cave showing the pillars and the painted ceiling

Plate X

AJANTA Cave No 17 Buddha and Ananda from the antechamber

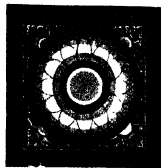
Plate B

AJANTA. ... wing showing Vishvantara and Madri in an amorous mood, from the veranda

Plate C

AJANTA, Cave No. 1. A scene from the Mahajanaka Jataka, on the left wall

Plate D

AJANTA. Cave No. 1. King Mahajanaka, from wall of left corridor

AJANTA Cave No. 1. *Left:* figure of the Buddha in dharmachakra mudra. *Right:* painted designs from the ceiling

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being; from being comes birth; from birth comes old age and death, pain and mourning, suffering, sorrow and despair." But if the first cause be removed, on which this chain of effects hangs, ignorance becomes extinct, and everything which arises from it collapses and all suffering is overcome.

Thus, when the Bodhisattva had become the Buddha, Mara requested him to enter Nirvana wishing that the True Doctrine might not spread. But the Buddha resolutely refused saying, "I shall not enter Nirvana, thou wicked one, until I shall have gained monks as my disciples, who are wise and instructed, intelligent hearers of the word, acquainted with the Doctrine, expert in the Doctrine...."

After his Enlightenment, the Buddha spent one week under a Bodhi Tree, then another week under a Ajapal Nyagrodha tree, the third week under a Muchalinda tree. While he was sitting under the Muchalinda tree there was a great storm: rain fell in torrents; and the serpent-king Muchalinda covered the Buddha in his coils and protected him from the elements for seven days. When the sky cleared, he loosened his coils and presenting himself before the Buddha, took refuge in him. It was also at this time that the seven daughters of Mara made a last attempt to tempt him, but to no purpose. When the Buddha had completed four weeks of Buddhahood, two merchants of Ukkula (Orissa), Tapussa and Bhallika, were warned by a deity (who in her earthly life was related to them) that they were approaching a Buddha The merchants came to the Buddha and offered him rice and honey cakes. The Buddha could not accept food in his hands. Thereon, the four Gods of the four quarters brought him a stone bowl in which he ate the food After the meals, the merchants insisted on taking refuge in the Buddha and his Doctrine They became his first lay disciples.

Then, in the fifth week, when the Buddha was seated under the Ajapal tree the thought came to him, "I have penetrated this deep truth which is difficult to perceive, and difficult to understand, peace-giving, sublime, which transcends all thought, deeply significant, which only the wise can grasp . For man, who moves in an earthly sphere, and has his place and finds his enjoyment in an earthly sphere, it will be very difficult to grasp this matter, the law of casualty, the chain of causes and effects and this also will be very difficult for him to grasp the extinction of desire, the cessation of longing, the end, the Nirvana. Should I now preach the Doctrine and mankind not understand me, it would bring me nothing but trouble!" When thus the Exalted Being was thinking of keeping the Doctrine to himself, Bramha Sahampati thought thus, "Truly the world is lost, truly the world is undone, if the heart of the Perfect One, the holy, highest Buddha, be bent on abiding in quietude and not preaching the Doctrine."

Then Bramha Sahampati descends from the heavens and prays the Buddha to preach the Doctrine so that mankind may be saved. He convinces him that there are beings in the world who will willingly and gladly take refuge in his pure and noble Doctrine; and then the Buddha with his Buddha-vision perceives the same and agrees to proclaim the Doctrine to an unhappy world.

Having taken the resolve to preach the Doctrine, the question arose: Whom to preach the Doctrine first? and the Buddha thought of Alara Kalama. Alara was wise, intelligent, and noble. He would understand the Doctrine. But then with his Buddha-vision he perceives that Alara died seven days before He then thinks of Uddaka Ramaputta and again gains the knowledge of his death occurring only a day before. He then thought of his five companions of Uruvela. He comes to know that they live in Banaras. He, therefore, sets out for Banaras.

When the Buddha approached the Deer Park at Banaras, the five ascetics saw him coming from a distance, and said to one another: "Here comes the ascetic Gotama, who now lives in self-indulgence. We shall show him no respect, nor rise before him, nor hold his bowl or his robe. But we shall give him a seat, if he wants one." But when the Buddha

approached them, all of them rose one by one; one took his alms-bowl, another his robe and they all took him to his seat. Then the Buddha told them that he had found a new way. Then they addressed him thus: "Friend Gotama, even when you practised great austerities you could not find peace and knowledge. How is it possible that now when you have given up all austerities, all self-mortification and are living in self-indulgence, you will attain perfection and knowledge?" And the Buddha replied: "Monks! Do not address the perfect One, the Tathagata as 'friend'. The Perfect One, O monks, is the holy supreme Buddha. Open ye your ears, ye monks; the deliverance from death is found: I teach you, I preach the Law. If you walk according to my teaching, ye shall apprehend the truth in this very life." And when this dialogue had been repeated three times the Buddha spoke to the monks thus: "There are two extremes, O Monks, from which he who leads a religious life must abstain. What are these two extremes? One is a life of pleasure, devoted to desire and enjoyment: that is base, ignoble, unspiritual, unworthy, unreal. The other is a life of mortification: it is gloomy, unworthy, unreal. The Perfect One, O Monks, is removed from both these extremes and has discovered the way which lies between them, the middle way which enlightens the eyes, enlightens the mind, which leads to rest, to knowledge, to enlightenment, to Nirvana. And what O Monks, is this middle way, which the Perfect One has discovered, which enlightens the eye and enlightens the spirit, which leads to rest, to knowledge, to enlightenment, to Nirvana? It is this sacred, eightfold path, as it is called: Right Faith, Right Resolve, Right Speech, Right Action, Right Living, Right Effort, Right Thought, Right Self-concentration. This, O Monks, is the middle way...."

"This, O Monks, is the sacred truth of suffering: Birth is suffering, old age is suffering, sickness, death is suffering, to be united with the unloved is suffering, to be separated from the loved one is suffering, not to obtain what one desires is suffering."

"This, O Monks, is the sacred truth of the origin of suffering: it is the thirst (for being), which leads from birth to birth, together with lust and desire, which finds gratification here and there: the thirst for pleasure, the thirst for being, the thirst for power."

"This, O Monks, is the sacred truth of the extinction of suffering: the extinction of this thirst by complete annihilation of desire, letting it go, expelling it, separating oneself from it, giving it no room."

"This, O Monks is the sacred truth of the path which leads to the extinction of suffering: it is this sacred eightfold path, to wit: Right Faith, Right Resolve, Right Speech, Right Action, Right Living, Right Effort, Right Thought, Right Self-concentration."

This is the famous sermon of Banaras. This set in motion the 'Wheel of the Law.' This turning of the 'Wheel of Righteousness' marks the beginning of the Buddha's ministry. Like all other religious leaders the Buddha is worried only about liberation from the cycle of birth and rebirth. He speaks of bodily suffering and bodily pain and suggests the extinction of desire through the eightfold path as leading to final liberation or Nirvana. As soon as the Buddha utters this sermon the Gods of the Bramha world exclaim in happiness that "The Wheel of the Dharma has been turned by the Perfect One." On hearing the Buddha's sermon, Kondanna attained knowledge. He then asked to receive the Pabbajja, the ceremony of leaving the world, and the Upasampada, the ceremony of ordination, and was admitted with the words, "Come, monk, well proclaimed is the doctrine; lead a religious life for making a complete end of pain." After some more instructions Vappa and Bhaddiya and Mahanama and Assaji were admitted to the Order.

The Buddha then gives a sermon on the soul (atman). He denies the theory of the immortality of the soul. No element in man, bodily or mental, is permanent and when, therefore, 'tanha' or desire is destroyed, the individual can be free, can attain Nirvana.

"The body, monks, is soulless. If the body, monks, were the soul, this body would not be subject to sickness, and it would be possible in the case of the body to say, 'let my body

be thus, let my body not be thus.' Now, because the body is soulless, monks, because the the body is subject to sickness, and it is not possible in the case of the body to say, 'let my body be thus, let my body not be thus.'

"Feeling is soulless..... perfection is soulless... The aggregates are soulless... consciousness is soulless...

"The body is impermanent, painful and subject to change, therefore, it is wrong to say, 'this is mine, this am I, this is my soul.' "

The Buddhist Gospel now begins to spread. Yasa, the son of a wealthy merchant of Banaras, disgusted with his life of pleasure, leaves his home and comes to the Buddha. His father follows him to the Deer Park to save his son, but ends up by becoming the first lay disciple of the Buddha. Yasa, however, attains full enlightenment after hearing the instruction of the Buddha. Yasa's wife and mother embrace the new faith. They were the first women disciples of the Buddha. A number of friends of Yasa adopt the new monastic order and the number of the Buddha's disciples increases to sixty and all of them become arhatas. The Buddha now sent away all of them to preach the Doctrine. It was this itinerant nature of Buddhism that made it so popular in a short time. Buddha called all his disciples and spoke thus: "O disciples, I am loosed from all bonds, divine and human. Ye also, O disciples, are loosed from all bonds, divine and human. Go ye out, O disciples, and travel from place to place for the welfare of many people, for the joy of many people, in pity for the world, for the blessing, welfare, and joy of gods and men. Go not in twos to one place. Preach, O disciples, the law, the beginning of which is noble, the middle of which is noble, the end of which is noble, in spirit and in letters: preach the whole and full, pure path of holiness."

The preachers were allowed to initiate new people in the Order and so another formula for initiation was evolved. It consisted in shaving the head, donning the yellow robe and in taking refuge in the Buddha, the Dharma and the Sangha (or Order). After having sent away his disciples the Buddha himself turned towards Uruvela.

On his way to Uruvela, while residing in a park, the Buddha came across thirty young men who had come to the park with their wives, for pleasure. One of the thirty being unmarried, had brought a prostitute with him. While all the young men and women were engaged in sexual pleasure, the prostitute ran away with as much jewellery, etc., as she could collect. The thirty young men started looking out for her and came to the place where the Buddha was meditating. They asked him as to whether he had seen a young woman passing his way, and the Buddha replied, "Would you rather prefer to go after a woman than after your own enlightenment?" The young men, ashamed, sat down to listen to the Buddha and having listened to him gave up 'grihasthashrama' and embraced the Order.

From thence the Buddha came to Uruvela. Here he found the three brothers Uruvelakashyapa, Nadikashyapa and Gayakashyapa living with one thousand disciples. The Buddha first converted the eldest one of them, Uruvelakashyapa, by his miracles. The other brothers then followed; and thus at a stroke, one thousand embraced the new faith.

With the newly made one thousand and three disciples, the Buddha came to Rajagriha. The Raja Bimbisara was greatly impressed by the great Buddhist Order. Bimbisara invited the entire Order for meals and gave away the Venuvana Park to the Buddha and his Order. He himself became a lay disciple by taking refuge in the Buddha, the Dharma and the Order.

Near Rajagriha resided the famous sage Sanjaya by name, with his disciples. The chiefs of his disciples were Sariputta and Moggallana. These two were bound together by ties of friendship and had taken a vow that if one of them was to find the true path, he was to guide the other to it. Now it so happened that Sariputta came across Assaji who was moving about with his begging bowl. Sariputta was greatly impressed by his quiet and dignified demeanour. When Assaji had finished his begging round, he approached

Assaji and asked him as to what Doctrine he followed, what the Doctrine was and who was his master. Assaji replied briefly, but even this brief reply convinced Sariputta that this was the True Doctrine and that the Buddha's way was the only true path. Sariputta narrated the entire incident to Moggallana and they both, with 250 more from the ashrama of Sanjaya, joined the Buddhist Order.

All the information of these conversions beginning with Yasha (Yasa) comes to us from the Mahavagga. The historical truth of it seems very doubtful. The Bodhisattva attained enlightenment at Uruvela. This suggests that the country round Uruvela was very familiar to him. He must have known that in Uruvela, Uruvelakushyapa with his two brothers and one thousand disciples were living. If it was the Buddha's intention to convert these to his faith, why did he not approach them immediately after attaining Enlightenment? After attaining knowledge he went to Banaras, nearly two hundred miles away and that too for converting his five old companions. If he was to convince the Kashyapas of his superiority by the performance of miracles, why did he not do it immediately? They were so near to him. Or is it that he thought that nobody excepting his five old companions would understand him? Or is it that his Banaras visit gave him the power of performing the miracles? It does not seem likely that he went to Banaras because only his old ascetic companions could understand him. Yasa, Sariputta, Moggallana, and a host of others who were converted so easily would disprove this idea. If even young men engaged in sexual pleasure could be made to give it up by one sermon, there was no reason why the Buddha should have gone to Banaras first to convert his old companions. Incidentally, it may be doubted as to whether young men engaged in pleasure could be persuaded so easily to give it up. These and such other doubts are raised by Dharmananda Kosambi.

The Lalita-vistara gives a list of bhikkus or monks. It is as follows: (1) Dnyana-Kondinya, (2) Ashvajit, (3) Vashpa or Vappa, (4) Mahanama, (5) Bhadrika or Bhaddiya, (6) Yashodeva or Yasha, (7) Vimala, (8) Subahu, (9) Purna or Poonnaji, (10) Gavampati, (11) Uruvelakashyapa, (12) Nadikashyapa, (13) Gayakashyapa, (14) Shariputra or Sariputta, (15) Mahamoudgalyayana or Maha-Moggallana, (16) Mahakashyapa, (20) Chunanda or Chunda, (21) Purna Maitrayaniputra, (22) Aniruddha, (23) Nandina, (24) Kasphila or Kappina, (25) Subhuti, (26) Revata, (27) Khadiravanika, (28) Amogharaja, (29) Mahaparanika, (30) Vakkula, (31) Nanda, (32) Rahula, (33) Swagata and (34) Ananda.

From this list it seems that after the five ascetics of Banaras, Yasa and four of his friends joined the Buddhist Order; that with these ten the Buddha went to Uruvela. Here the three Kashyapa brothers joined him: and with these thirteen disciples he went to Rajagriha. Here he was joined by Sariputta and Moggallana. These two brought great popularity to the Buddhist Order as they were both known and revered in Rajagriha, and they were largely responsible for popularizing Buddhism. The Vinaya-pitaka and the Sutta give proof of this. The Abhidhamma-pitaka is supposed to be the work of Sariputta.

It would be interesting to examine the number of people whom the Buddha converted in his journey from Banaras to Rajagriha. He converted the five and then fifty more. Then on his way to Uruvela, the thirty young men who had come for pleasure in the garden; at Uruvela he secured the three Kashyapas and their one thousand disciples. At Rajagriha he was joined by Sariputta, Moggallana and 250 more. The number of his disciples now totalled to 1345. But the Sutta-pitaka nowhere mentions the existence of such a large Buddhist Order. The Samajja-phala-sutta refers to the visit of the Buddha to Rajagriha two years before his parinirvana. But in the eight suttas of Digha-Nikaya, the number of bhikkus is given as 500. In the First Buddhist Council which met after the Buddha's parinirvana, 500 bhikkus are said to have met. It is probable that the actual number of bhikkus during the Buddhist time might have been 500; and later on, his disciples, to emphasize the importance of the Master, increased the number generously.

Buddha remained at Rajagriha for two months. Raja Suddhodana, when he learnt of the Buddha's residence at Rajagriha, sent a courtier with a thousand men to invite him to Kapilavastu. They arrived when the Buddha was preaching the Doctrine and at once became arhatas. Nine times this happened. Nine thousand and nine messengers from Kapilavastu became arhatas, donned yellow robes and shaved their heads. Then Suddhodana asked Kaludayin, son of a Sakya nobleman, who was born on the same day as the Buddha, to give the message to the Buddha. He agreed, but only after he had received permission to join the Order. He went to Rajagriha, but tarried after giving the message, till the beginning of spring, full-moon day of the month of Falguna (Feb-Mar.). The Buddha now set out for Kapilavastu with 20,000 arhatas. The entire company was provided accommodation in the Nigrodha Park. The proud race of the Sakyas, however, would not pay respects to him. It was only when he performed miracles that his father Suddhodana and the other Sakyas paid homage to him. None, however, invited him for meals and therefore on the next day he came to the city with his begging bowl. King Suddhodana was shocked to see him with a begging bowl in his hands, begging for alms, and approaching him asked him as to why he was disgracing his family. The Kshatriyas, he said, never beg, and the Buddha replied, "That royal lineage is yours, O King, but mine is the Buddha lineage of Dipankara, Kondanna and Kassapa. These and many thousands of Buddhas have gained their livelihood by begging." It was at this time that Suddhodana was established in the first stage of conversion. Suddhodana was followed by Mahaprajapati Gautami who had raised Buddha after his mother Mahamaya's death. Now the Buddha approached the mother of Rahula. She was overwhelmed with feelings of happiness and sorrow, happiness at seeing him after so many years and sorrow for having lost him permanently.

The king told the Buddha of her great love for him. "Lord, my daughter, when she heard that you were wearing yellow robes, put on yellow robes; when she heard of your having one meal a day, herself took one meal; when she knew that you had given up a large bed, she lay on a narrow couch; when she knew that you had given up garlands and scents, she gave them up."

On the next day the Buddha converted Nanda, his half-brother (son of Mahaprajapati), who was to become the next king. Nanda had just been married to a beautiful girl. The Buddha went to Nanda's house and Nanda came out to do reverence to him. The Buddha gave him his begging bowl to hold and would not take it back. He went straight to the Nigrodha Park. There he asked Nanda whether he would like to leave the world. Nanda out of reverence for the Lord, assented. The Jataka story painted at Ajanta tells a different tale. The other one seems more probable. It is that the Buddha forcibly converted Nanda. According to this story Nanda is shown in a dejected mood. He is shown very much distressed because his head has been forcibly shaved and his three attempts to escape the monastery have failed.

Seven days later Yashodhara, Rahula's mother, adorns Rahula and instructs him to ask for his inheritance from the yellow-robed monk who looks like Brahma. "Go and ask for your inheritance, and say that you are the Prince, and that when you are consecrated king you will be a universal monarch and in need of wealth, for the son is owner of what belonged to the father."

Rahula follows his father through the town. "Pleasant ascetic is your shadow. Give me my inheritance, ascetic." The Buddha felt that material wealth being impermanent, it was advisable to give his son the noble wealth that he had discovered at the foot of the Bodhi tree. So he asked Sariputta to admit him to the Order.

The conversion of the heir-apparent Nanda and the next in line, Rahula, upset Suddhodana greatly and approaching the Buddha he said, "When the Lord abandoned the world, it was no small pain to me, so when Nanda did so, and especially so in the case of Rahula.

The love of a son cuts through the skin, it cuts through the hide, the flesh, the sinew, the bone, the marrow. Grant, Lord, that noble ones may not confer the Rabbajja ordination on a son without the permission of his mother and father." This the Buddha granted and made it a rule of his Order.

When the time for the Buddha's return approached, 80,000 Sakya families, who had each promised a son at the time of the Buddha's birth to form his retinue, when he became a universal monarch or a Buddha, now sent their sons to him. All these 80,000 now joined his Order. It was also at this time that Ananda, Anuruddha, Bhaddiya and Devadatta joined the Order. Ananda became the most beloved disciple of the Buddha and Devadatta became the Judas Iscariot of Buddhism.

On his return to Rajagriha the Buddha came into contact with a rich businessmen, Anathapindika, known for his great bounty. On being converted to Buddhism, he offered to build a retreat for the Buddha and his monks. He bought a costly retreat (it cost him 54 crores we are told by legend) for the Buddha and there built a huge monastery. Another person who built a monastery for the Buddha at Sravasti was the laywoman Vishakha.

The story of the establishment of the Order of Nuns is given in the Chullavagga. When the Buddha was residing in Kapilavastu (during his second visit, after his father's death) the widowed Mahaprajapati Gautami along with a few others asked him permission to be received in the Order. Thrice they made the request and thrice it was refused. This was refused, according to Rhys Davids, not because they were women but because the Buddha thought that they were trying to escape their worldly duties as Kshatriya women, which duties he valued greatly. It was at this time that the Buddha settled a quarrel between the Sakyas and the Koliyas regarding the distribution of the water of the Rohini river. The Buddha left for Vaishali and Mahaprajapati Gautami followed him there. She shaved her head, donned yellow robes and with a number of other women went to Vaishali. The long journey gave them swollen feet and their clothes became dirty with the dust of the road. Their faces were dejected. Ananda approached Gautami and asked her the cause of her sadness and she said, "The Lord is not prepared to admit us to the Order, and so I am sad." Ananda approached the Buddha and prayed that women be admitted to the Order. The Buddha refused. Thereupon Ananda said, "Lord, can a woman, who has left her house for a life of homelessness for the sake of the Doctrine preached by the Tathagata, realize the fruit of entering—the stream (srotapattiphala), sakritagamiphala (the once returner), anagamiphala (the never returner) or the arhatphala (arhataship). "A woman can realize these things, Ananda," said the Lord. "If so Lord, Mahaprajapati Gautami, the aunt of the Lord, was of great service, she was his nurse and foster-mother, and gave him milk, and when his mother died, fed him from her own breast. Was the Law going to turn down the request of such a one?" "If Mahaprajapati Gautami is prepared to strictly observe the Eight Rules, Ananda, I will give permission to her and other women to enter the Order. The Eight Rules are: (1) No matter for how many years a nun has been in the Order, she must pay respects even to a newly ordained monk, (2) Nuns must never stay in a place where there are no monks, (3) Once in a fortnight the nuns must enquire of the monks and find out when they should come to listen to the preaching and when the uposatha would take place, (4) After Chaturmasa, a nun should request the joint assembly of monks and nuns when their defects would be pointed out to them, (5) If a nun breaks the discipline of the Order she must spend fifteen days outside the monastery, (6) A novice, after two years training, is to be given ordination by both the assemblies, of monks and nuns, (7) On no account is a nun to abuse a monk, (8) A nun can never advise regarding the truth to a monk. A monk is however permitted to do it." When Mahaprajapati Gautami was informed of these rules, she accepted them willingly.

According to Rhys Davids, even before this women had started entering the Order. It was during his first visit to Kapilavastu that women had been admitted to the Order.

When permission to women to enter the Order was given the Buddha turned sadly to Ananda and said, "Ananda, if women had not been admitted to the Order, the Dharma would have endured for a thousand years. Now that women have been admitted to the Order, the true religion would endure for only five hundred years."

According to Dharmananda Kosambi these eight rules are later additions to the Vinaya. The Buddha's way of making rules for the Order was very different. Once when the Buddha was living near a place called Verauja, there was famine and the monks suffered a great deal. Sariputta requested the Buddha to make some rules governing the conduct of the monks; and the Buddha said, "Sariputta, only the Tathagata knows when rules are to be made for the Order. As long as the Order is pure, no rules need be made for it." It is only when a monk made a mistake that a rule would be made; if the rule was vague he would change it afterwards. If this is taken into consideration, it is difficult to understand why the Buddha should make an exception in the case of Mahaprajapati Gautami, who was moreover his foster-mother and on whose milk he had been fed. It is possible, as Kosambi says, that these rules may have been inserted later on in the Vinaya and Anguttaranikaya.

It may also be noted in this connection that bhikkunis or nuns were not new to this country. In the Jain and other sects women were admitted to the Order and some of them had achieved fame for their learning. The Buddha may have instituted an Order of the nuns on their lines. This possibility also suggests that the eight rules mentioned in the Vinaya are a later addition inserted by the monks to keep power in their own hands.

In the next forty-five years of his life the Buddha preached the Doctrine to more and more. The most eminent of his disciples always are Sariputta and Moggallana, while Ananda becomes the 'most beloved' of his disciples. Ananda keeps him constant company. Upali, a Sakya barber, also attains great importance. He is often mentioned as the first propounder of the Buddhist Church. Devadatta is the Judas Iscariot of the Buddhist Church. He is very ambitious and aims at securing the leadership, but the Buddha was not willing to allow this. Devadatta now uses his friendship with Ajatashatru (son of king Bimbisara) to destroy the Buddha. They try to kill him with a rock, but the attempt fails. A wild elephant is set against him only to be tamed by the magic of the Buddha's words. When all attempts to kill the Buddha fail, Devadatta tries to bring about a schism in the Buddhist Church. He now insists on the institution of a strict Order, and when the Buddha refuses to accept his rigorous discipline for the Order, he leaves the Buddha for Gaya. He is accompanied by a few disciples. Devadatta is said to have come to a deplorable end. This story is narrated in the Chulavagga.

The Buddha had a number of royal supporters. Chief amongst them were Bimbisara, the ruler of Magadha, and Pasenadi or Prasenjit, the ruler of Kosala. These two remained steadfast to the Buddha till the end.

The Mahavagga speaks of another dissension in the Buddhist Order. Once it happened that two learned monks quarrelled about some minor rule of the Order. The Buddha told them the story of Dirghayu. But the monks refused to listen to him and told him that they would like to settle the dispute without his interference. The Buddha, disgusted, left Kosambi and went to the Vamsadava Park. Here, he met three monks, Aniruddha, Nandiya and Kimbila and congratulated them on their unity. From there he went to the Parileyyaka Park. Here he met a leader of an elephant herd, who welcomed him. The Buddha remained here for some time and later left for Sravasti.

Back in Kosambi, the monks there stopped paying respects to the quarrelling monks and in other ways stopped giving them cooperation. This treatment brought them to their senses and they went to the Buddha to ask his pardon. The Buddha made some rules for settling further disputes of this kind and asked Upali to settle the quarrel.

The Buddha was now constantly busy spreading his Gospel. Magadha and Kosambi

were the scenes of his activities. He had a ready wit and a persuasive tongue. He had great eloquence. He had a strong will, was authoritative and proud and yet gentle of manner. He never claimed that God was speaking through him. He loved humanity and he always returned love for love and love for hatred. He dissuaded the Sakyas and Koliyas from fighting for the water of the Rohini river, because he valued human blood much more than land and water. He asked his disciples to return love for hatred. Hatred breeds more hatred. War breeds more war. When there is a war somebody wins and somebody loses and the loser does not forget his defeat. He nurses hatred and prepares for another war to avenge his defeat. Therefore, he said, "If a man foolishly does me wrong I will return to him the protection of my ungrudging love; the more evil comes from him, the more good shall come from me." What was more, the Buddha had a sense of humour and could be very sarcastic. When a man abused the Buddha, he listened in silence. When he had finished the Buddha said, "Son, if a man denies to accept a present made to him to whom would it belong?" And the man answered, "To him who offered it." "My son," said the Buddha, "I decline to accept your abuse, and request you to keep it for yourself." The Buddhist dialogues are as good as the Socratic. Their methods were very similar. The Buddha went from place to place like a wandering ascetic, asking questions, giving evening discourses, begging alms. He was quick at making up parables and whenever he wanted to make a point he would tell a story. His stories were always effective.

The Buddha gave as much importance to the Sangha or Order as he gave to the Dharma. The threefold formulae that he evolved insists on a new convert taking refuge in the Buddha, the Dharma and the Sangha. The Sangha was an important instrument for spreading the Gospel. The Buddhist bhikkus were a devoted band of followers and took the Doctrine to the distant corners of the world. The Sangha made Buddhism a missionary religion, the first missionary religion of the world. The Buddha took great care to organize the Sangha. It was his desire that the Sangha should always remain united and should be of service to the people at all times. He organized the Order on the lines of the Republics then existing.

When the Brahmin Vassakar comes to the Buddha and communicates to him the intention of his master Ajatashatru to invade the country of the Vajjis, the Buddha tells him that as long as the Vajjis conduct themselves according to the seven rules he has laid down for them they cannot be conquered. These same rules he now applies to the Sangha. He addresses the bhikkus thus: "O monks, I now lay down the seven rules of prosperity and strength. (1) As long as the Bhikkus forgather often, they will prosper and not come to grief, (2) As long as the Bhikkus meet together and decide about the Sangha with one heart, the Sangha will prosper and not come to grief, (3) So long as they do not insist that a rule not made is made, so long as they do not break the rules already made, so long as they behave according to the spirit of the rules, they will prosper and not come to grief, (4) So long as the Bhikkus respect their venerable elders, (5) So long as they do not succumb to temptations, (6) So long as the Bhikkus love to retire to solitude, (7) So long as the Bhikkus strive to make the wise enter the Order, and respect those already in the Order, the Sangha will grow and not come to grief."

The men who joined the Buddhist Sangha were infused with the spirit of spreading it far and wide. The Buddha bhikkus travelled far and wide; alone and on foot taking the message of the Buddha to all kinds of people. Their enthusiasm for the cause was unbounded. No effort was too great if a few people could be guided to the True Path. No physical barrier could stop them from travelling from place to place. They crossed mountains and rivers, and forests infested with dangerous animals to spread the Gospel. The spirit that infused the bhikkus is well brought out in the famous dialogue between the Buddha and his disciple Poorna. Poorna once came to the Buddha and said, "Lord, please teach me the Doctrine in brief." Having done this the Buddha asked, "Poorna, where will you

go hence?"

Poorna: Lord, I propose to go to the country of Sunarapant.

Buddha: Poorna, the people of Sunarapant are hard-headed and cruel. If they abuse you and criticize you Poorna, what will you do?

Poorna: I will feel O Lord, that these people are very good, because they are only abusing me and not beating me with their hands.

Buddha: And Poorna, what if they beat you with their hands?

Poorna: Then I will feel that the people are good because they have not beaten me with stones.

Buddha: And what Poorna, if they hit you with stones?

Poorna: I will think that these people are good, because they are not beating me with sticks.

Buddha: And what Poorna, if they do beat you with sticks?

Poorna: I will feel that these people are good because they are not using weapons.

Buddha: And what Poorna, if they do use weapons?

Poorna: I will say that these people are good because they have not killed me.

Buddha: And what Poorna if they killed you?

Poorna: O Lord, many bhikkus end their life when they get disgusted with their body. If the people of Sunarapant were to destroy this body which is in any case impermanent, I will be grateful to them for that, and will say that the people of Sunarapant are good.

Buddha: Sadhu! my dear Poorna, you are a real sadhu! You will certainly succeed in your endeavour.

Such then was the spirit that infused the Buddhist bhikkus who wandered from place to place preaching the Gospel. Buddhism was spread not by the sword or the fire; it was spread through love and affection for living things, through non-violence. It is in this that Buddhism is unique among all the missionary religions of the world.

The Buddha's Mahaparinirvana

The account of the Buddha's last days and his Mahaparinirvana is given in three Suttas: the Mahaparinibbana Sutta, the Mahasudassana Sutta and the Janavasabha Sutta. The Mahaparinibbana Sutta opens with an account of the Brahmin minister of Ajatashatru, Vassakar's visit to the Buddha. He tells him of his king's intention of invading the Vajjis and the Buddha says that as long as the Vajjis conduct themselves according to his advice, they will remain unconquered. This was at Rajgriha, the capital of Magadha. With a large attendance he now goes to Ambalathikka and then to Nalanda. It is at Nalanda that Sariputta uttered his lion-roar (simhanada) of faith in the Buddha. Said Sariputta:

"Lord, such faith have I in the Exalted One that methinks there never has been, nor will there be, nor is there now, any other, whether Wanderer or Brahmin, who is greater and wiser than the Exalted One.... as regards the higher wisdom."

"Grand and bold are the words of thy mouth, Sariputta. Verily thou hast burst forth into a song of ecstasy! Of course then, thou hast known all the Exalted Ones of the past.... comprehending their minds with yours, and aware what their conduct was, what their wisdom.... and what the emancipation they attained to?"

"Not so, O Lord!"

"Of course, then, thou hast perceived all the Exalted Ones of the future....comprehending their whole minds with yours?"

"Not so, O Lord!"

"But at least, then, O Sariputta, thou knowest me...and hast penetrated my mind?"

"Not even that, O Lord."

"You see, then, Sariputta, that you know not the hearts of the Able, Awakened ones of the past and of the future. Why, therefore, are your words so grand and bold? Why do you burst forth into such a song of ecstasy?"

Such was the faith of Sariputta and the humility of the Buddha. From here the Buddha came to Pasaligama. With his divine reason he forecast a great future for the city. From there he comes to Vaisali, where he stayed in the Park of a courtesan named Ambapali. He gave a discourse to the people, accepted a meal given by Ambapali who in gratitude donated him the park. He then went to the village of Beluva where he was attacked by a severe sickness. He, however, did not think the time ripe for his Nirvana. "It becomes me not to enter into Nirvana, without having addressed those who cared for me, without having taken leave of my disciples. I shall conquer this illness by my will power and hold life fast within me." The Buddha conquered his illness and became well again. Ananda, his beloved disciple, now appoached him and said, "Sir, I see that the Exalted One is well...All nerve had left me Sire; I was faint. But still I had one consolation, Sire: the Exalted One will not enter Nirvana, until he had declared his purpose concerning the Order." "What need hath the Order of me, Ananda? I have declared the Doctrine, Ananda, and I have made no distinction between within and without... He, Ananda, who says, I will rule over the Church, or let the Church be subject to me, he, O Ananda, might declare his will in the Church...But I have no such will...I am now frail, Ananda, I am aged, I am an old man, eighty years old am I...Be ye to yourselves, Ananda, your own light, your own refuge; seek no other refuge. Let the truth be your light and your refuge...whosoever now, Ananda, or after my departure shall be his own light, his own refuge, and shall seek no other refuge, whosoever taketh the truth as his light and his refuge....such will henceforth, Ananda, be my true disciple, who walks in the right path."

Next day the Buddha entered the town of Vaisali on his begging excursion. He was eighty years old now. On coming back he said to Ananda, "Beautiful, O Ananda, is the land of Vaisali, the land of the Vrijjis; beautiful is the chaitya chapala, of the seven mango trees, of the many young men, the fig-tree of Gautama, the grove of the Salas, the place where the burden is laid down, the chaitya where the Mallas hang up their hair. Varied is Jambudvipa; life there is sweet for men. That being, Ananda, whosoever he may be, who has sought out, understood, given out, the four principles of supernatural power can, if any one asks him to do so, live either through a Kalpa or until the end of the Kalpa. Now, O Ananda, the four principles of supernatural power are possessed by the Tathagata." (Anil D'Silva.)

But Ananda whose heart was possessed by Mara could not hear the Buddha. He then dismissed Ananda and while he was seated under the foot of a tree, Mara asked him to enter Nirvana. The Buddha refused and said that he would not do so until his monks were skilled enough and trained enough to spread the Doctrine. He then called together all his disciples and taught them the Doctrine. "Hearken ye monks, I say unto you: all earthly things are transitory; strive on without ceasing. In a short time the Perfect One will attain Nirvana; three months hence will the Perfect One enter Nirvana."

Next day the Buddha again makes an excursion into Vaisali, takes one last look at it and then proceeds with his disciples to Kushinagara, which he has chosen for his entry into Nirvana.

On his way to Kushinagara, he stays in the mango grove of Chunda, the smith of Pava. Chunda provides him with meals. He serves him Sukaramaddava which Buddha insists should be served to none but him as He alone and none else could digest it. Buddhaghosha and the Great Commentary interpret this to mean, 'pig flesh' (pork). Others hold it to have been, 'plant trodden by pig', mushroom, truffles, etc. The oldest commentators, however, hold it to be 'pig flesh'. Whatever the content of the food, it did make the Buddha very sick

and he started getting violent bodily pains. But the Buddha, with his will power, controlled them.

The Buddha now arrives at Kushinagara. He asks Ananda to spread his bed between two trees with its head to the north. Ananda prepared a bed between two sala trees for the Exalted One; and though it was not the season, the trees blossomed to be fit to receive the Perfect One. Ananda now went to the house and started weeping: "I am not yet free from impurities, I have not yet reached the goal, and my master, who takes pity on me, will soon enter into Nirvana." The Perfect One, understanding this, sends for Ananda and addresses him thus: "Not so, Ananda, weep not, sorrow not. Have I not ere this said to thee, Ananda, that from all that man loves and from all that man enjoys, from that must man part... How can it be, Ananda, that that which is born, grows, is made, which is subject to decay, should not pass away. That cannot be. But thou, Ananda, hast long honoured the Perfect One, in love and in kindness, with cheerfulness, loyally and unwearingly, in thought, word and deed. Thou hast done well Ananda, only strive on, soon wilt thou be free from impurities." And to his disciples he said, "Hearken, O disciples, I charge ye: everything that cometh into being passeth away: strive without ceasing." And when the Perfect One entered Nirvana (in 544 B.C.) before his disciples and the Mallas of Kushinagara, who had come to see him with their wives and children, there was thunder and earthquake. The Brahman welcomed the Buddha to Heaven. The mortal remains of the Exalted One were burnt towards sunset by his disciples and the Mallas of Kushinagara built over his ashes stupas signifying the great importance of the Perfect One.

CHAPTER II

THE TEACHINGS OF THE BUDDHA

The Buddha began his forty-five year ministry in the Deer Park at Banaras where he preached his first sermon and made his first five disciples. The dialogues of the Buddha are as lucid and full of learned reasoning as the dialogues of Socrates. A gift of language, a subtle sense of humour, a ready stock of stories and parables made his ministry a great success. His quick wit and ready smile, his gentle manner and persuasive speech, made him popular. To him, the world seemed full of sorrow. He had discovered the cause of sorrow. It was "tanha" or Desire. Desire sprang from ignorance. He thus stated his four Aryan Truths in his first sermon at Banaras:

"1. Now, this, O monks, is the Noble Truth of pain: birth is painful, sickness is painful, old age is painful, sorrow, lamentation, dejection and despair are painful, not to get what one wants is painful.... Life, therefore, is full of sorrow....

2. Now, this, O monks, is the Noble Truth of the cause of pain: that craving, which leads to rebirth, combined with pleasure and lust, the craving for passion, the craving for existence....

3. Now, this, O monks, is the Noble Truth of annihilation of Desire or of suffering. This craving for things must be completely annihilated.

4. Now, this, O monks, is the Noble Truth of the cessation of suffering: this is the Noble Eightfold Path: namely Right Views, Right Intention, Right Speech, Right Action, Right Living, Right Effort, Right Mindfulness and Right Concentration."

These four sacred truths that the Buddha preached at Banaras form the kernel of his teaching. Life to the Buddha is full of suffering and he finds nothing to mitigate this sorrow. This thought is first expressed in the Upanishads, the thought that worldly desire could only lead to unhappiness, disappointment and frustration; that the only reality is the Ultimate Truth, the Brahman. All else leads only to sorrow. In the literature of the Buddhists, this thought becomes predominant. The four sacred Truths proclaimed by the Buddha at Banaras give a singularly powerful expression to Buddhist pessimism.

The Buddha was by nature introspective. The Indian society of the Buddha's time lacked moral fibre. The Buddha analysed the society of his times and felt the need of a religion based on sound moral values. He founded a religion based on moral principles and made these the basis of life. The Buddha is the first in the world to found a religion which gave such predominance to moral values and preached a morality without a God.

To the Buddha salvation consists in escaping from Desire. Desire binds men to life. To escape life, which can only give sorrow, Desire has to be annihilated. Universal brotherhood born of the love of all beings, is the basis of the Buddha's moral principles. There can be no love greater than the love of man, and there can be no service greater than the service of man. The Buddha, therefore, preached a religion full of love for all living things. He refused to accept Desire as the basis of social life and preached the acceptance of a faith based on the annihilation of Desire.

Another important principle of Buddhism is the law of causation. What is 'I'? To the Buddha the answer is simple. 'I' is nothing. Individuals are merely instances of successive stages of consciousnesses.

The Buddha does not seem to have talked anywhere of a theory of the soul. In Vedic and Upanishadic philosophy, the soul or atman is variously described. It is sometimes meant as 'breath', sometimes as 'life' and sometimes as 'self'. It is said to be of the size of a thumb

or a minute particle residing in the heart. The Buddha does not make mention of a Brahman or soul of this type. The Buddha seemed to be reluctant to engage in metaphysical speculations of this type. He believed that such speculations were useless, since they were irrelevant to the attainment of Nirvana. Is the Universe finite or infinite? Has the world a beginning or an end? Is the soul the same as the body? The Buddha refuses to answer these questions. He describes such questions as "the jungle, the desert, the puppet-show, the writhing, the entanglement, of speculation." Answers to such questions can only lead to sorrow, never to wisdom and peace. The Buddha, with typical sarcasm, describes the efforts of one of the brethren to get some of these questions answered and mocks at Gods who are not able to provide answers to them.

There is no 'I' and no 'thou'. The appellations to personality have no meaning. Being is compared to a stream or to a flame. Being is like a stream, which is constantly moving and is never the same. Like a river, which still maintains one constant form, one seeming identity, though not a single drop remains today of all the volume that composed the river yesterday. "The soul is like a flame which is never the same and still has continuity."

The Being outwardly seems to be the same. But though an external identity is maintained, the Being is never the same. It is continuous but ever changing. The being that is seen has a name and a form. This bodily form feels, perceives, and wills. These two together give a person identity This identity is obviously impermanent, and of the impermanent it is wrong to say that "this is mine and this is myself". Consciousness of self is meaningless as the self is everchanging, impermanent and painful.

KAMMA

Kamma is Hindu Karma. It means 'actions' or 'deeds'. The Hindu theory of Karma states that 'deeds' or karma affects the destiny of the 'doer', that one cannot avoid the consequences of one's actions. The Hindu theory of Karma is easily reconciled to the theory of reincarnation or rebirth. It is the soul that enjoys or suffers the consequences of its actions. The Buddhist theory of Karma is not equally easily understood, because of the Buddhist theory of the soul. Being is everchanging. The soul does not transmigrate from one body to another. Actions, however, make character. Actions have consequences and are inescapable. Being does not go on. But character does. One stage of consciousness gives rise to another and that to still another, and this can go on from one life to another. With right effort the consequences that follow actions can change. But right efforts or good deeds are a prerequisite for that. That's why the Buddhist insistence on 'right effort'.

The next life of a person is determined by his last wish. In this next birth his deeds or Karmas would begin to take effect. This is not to say that by making a last good wish, an individual can change his next life. Even the last wish is determined by the kind of life he has led, by the manner in which his character has been moulded, and thus his previous life and previous Karmas cannot be escaped. His past Karmas would ripen and bear fruit in the next birth.

NIBBANA OR NIRVANA

The doctrine of Nirvana or Nibbana is a subject of much controversy. Various interpretations of the word are given by various interpreters. Nirvana literally means 'extinguished' or blown out 'as of a lamp or fire'. It is used to signify (a) a state of happiness attainable in this life through the complete annihilation of 'tanha' or 'desire', (b) liberation from rebirth, (c) the annihilation of consciousness, (d) union with God, (e) a heaven of happiness after death.

These interpretations give different meanings to the term 'Nirvana'. The Buddha's Nirvana, however, does not seem to support any of the last three interpretations. The first

two, however, seem to have some validity. The Buddhist Nirvana is a release from the bond that binds men to this existence. This bond is to be broken by a conscious effort. A person to obtain this release, must purify his mind. He must destroy his attachment to the world of being, malice, sloth and torture, distractions, agitation and doubt. All the ten fetters (five lower and five upper) must be broken. The five lower fetters are: belief in a permanent individuality, doubt, belief in mere morality and rites, sensual passion and malice; and the five higher: desire for existence in the world of form, desire for existence in the formless world, pride, distraction and ignorance. "When these fetters are broken the person is released." "He is released with complete freedom from grasping, knowing that all compounds are impermanent, all compounds are painful, all things are without a self, and that everything which has an origin has also a cessation."

Nirvana certainly does not mean the annihilation of the individual. The Buddha does not accept either the permanence of the individual (which is eternalism) or annihilation of the individual (which is annihilationalism). Thus the Buddha repudiates the charge of annihilationalism. The question as to what happens to a Tathagata after his death is put aside as an undetermined question. According to the Buddha, it is useless to try to understand these questions because they are in no way concerned with the religious life. In spite of repeated questions the Buddha refuses to commit himself one way or the other.

Nirvana is attained even in this life. "The disciple who has put off lust and desire, rich in wisdom, has here on earth attained the deliverence from death, the rest, the Nirvana, the eternal state."

Throughout his long career as a teacher, the Buddha nowhere states what Nirvana is. He is not a nihilist, neither is he an eternalist. The state of Nirvana is to be attained by following the Eightfold Path. He calls this the Middle Path. Right Views consist in ridding oneself of all superstitions, giving up rites and rituals, giving up animal and human sacrifices, disbelief in the idea of creation by a creator, and a belief in the essential equality of human beings. Right Views is the knowledge of the four truths, an awakening to abandon a way which guide us to the wrong path. This gives Buddhism a rational basis and also prepares one for Right Resolve which leads one to kindness and benevolence. Right Speech requires one to abstain from lying, slander, abuse, harsh words and idle talk. Right Action consists in abstinence from killing, stealing, indulging in passions and drinking intoxicating drinks. The positive aspect of right action consists in truth, chastity, service and kindness. Right Living consists in abstinence from trading in deadly weapons, animal-slaughter, slave-dealing, etc. A monk must earn his living by goodwill and love. Right Effort consists in conscious effort to improve one's moral and mental condition. It is the eradication of the evil and the fostering of the good. Right Mindfulness is to watch the body and the spirit and keep them under control. Self-possession has to be cultivated. Right Concentration is the fixing of the mental faculties on a single object. Concentration of this nature, coming as a climax of the Eightfold path, makes the soul pure. When this stage is reached, ignorance and craving become extinct. With the annihilation of Desire, enlightenment comes and freedom from pain and delight. It is deliverance, liberation, Nirvana.

The Buddha calls this the Middle path. The Buddha preaches neither self-mortification nor self-indulgence. The Buddha asks men to follow a truly moral life and work out their salvation diligently. The Buddha is silent about God and ridicules the Vedas of the Hindus and criticizes the Hindu caste system. Superstition and sacrifices are anathema to him. He abhors them. He considers mantras, rites and rituals as meaningless. Thus, he offers a religion free of dogma and open to all, high and low, infidels and believers. He does not seem to believe in God, heaven or hell. He does not offer an explanation of the Universe or of creation and is not worried about metaphysical problems since he considers them of no relevance in the effort towards Nirvana. He denies the existence of the soul.

All that we know is our consciousness, our sensations, our perceptions. Life is eternal becoming and extinction. Even the 'ego' which we love so much is merely a mental state and mental condition. This mental condition is not and cannot be permanent, since no mental state can be so. The 'ego' therefore, is impermanent.

The Buddha is the first in the history of the world to preach a morality wholly unconcerned with the idea of a divinity. He asks people to live a good and moral life as that would best conduce to their welfare in this life and also would help them to annihilate ignorance, which brings them frequently face to face with this life which is so full of sorrow.

The Buddhist emphasis on Prajna, Karuna and Shila, i.e., intuitive insight, love and good conduct or character, is proof of the value he attaches to the living of a good life. A simple and good life is the basis of his thought. This good life is not connected with any divinity. He simply says, "Come, O disciples, lead a holy life for the extinction of sorrow."

Schism in the Buddhist Church and the Rise of the Doctrine of Mahayana

Even during the Buddha's life-time differences had arisen in his Church and these were naturally accentuated after his death. Soon after his death, the elder Kashyapa called a council of 500 which met at Rajgriha. Kashyapa presided over this council and the Vinaya and the Dhamma were thoroughly examined and rewritten with the help of Upali and Ananda respectively. Thus a beginning was made of the two Pitakas, Sutta and Vinaya.

A second council was summoned a hundred years later at Vaisali by the venerable monk Revata, as differences had arisen in the Order regarding the Vinaya. It seems that the differences between the orthodox and the dissidents were not only regarding the Vinaya but also regarding the attainment of Buddhahood. The orthodox school believed that Nirvana could be attained by observing the rules of the Vinaya. The dissidents considered Buddhahood an inborn quality which was to be developed for the attainment of that state.

A third council is said to have met at Pataliputra during the time of Asoka. The Royal patronage of the Maurya Emperor Asoka made Buddhism a world religion. The Dhamma spread its influence over new territories. Buddhism spread throughout the dominions of the Asokan Empire, which included Afghanistan, the Punjab, the United Provinces of Agra and Oudh, Bihar and Bengal, Gujarat, Kathiawar and Kalinga. It spread from the Himalayas in the north-west and the Kabul valley in the north-east to the Vindhyas in the south, and included Kalinga in the south; from Bihar and Bengal in the east to the Arabian sea in the west. Asoka sent missionaries to Kashmir, Ceylon, Syria and Egypt. Buddhism then entered Nepal, Tibet, China, Japan and Mongolia.

The Hinayana claims to be the original form of Buddhism, pure, rationalistic and monastic. The Hinayana school maintains hold over Ceylon and Burma and the Mahayana in Nepal and China. After the discovery in Nepal between 1833 and 1843, by Brian Houghton Hodgion of a large number of Buddhist canons written in Sanskrit attention was also drawn to Tibetan, Chinese and Japanese Buddhist canons. The Buddhism of the Mahayana tradition was much different from that of the Pali canon. It also became obvious that it was the Mahayana form embodied in the Sanskrit canons that had influenced the Buddhist canons in Tibet, China and Japan. This Buddhism was very different from the Buddism that prevailed in Ceylon, Burma, Siam and Annam. This clearcut geographical division led to the rise of the appellations 'Northern' and 'Southern' to the 'Mahayana' and 'Hinayana' forms of Buddhism respectively.

The terms Mahayana and Hinayana were applied later when a sense of superiority arose as between the two schools. The school of Developed Buddhism began to regard itself as superior to the school of Original Buddhism and began to call itself Mahayana or the Greater

Vehicle. In the early Pali Nikayas and Chinese translations of Agamas we do not find these terms used. It is only in the Mahayana sutras and sastras that mention is made of them.

Nagarjuna is popularly regarded as the founder of Mahayana. The Prajnaparamita Sastra and Dasabhumi Vidhasa-Sastra of Nagarjuna contain a number of Mahayana sutras quoted by the author. This proves that Mahayana is older than Nagarjuna. It is also known that the Mahasanghikas (Achariyavadins) used Mahayana sutras. This would mean that Mahayana sutras are datable to the 4th century B.C.

From 250 B.C. onwards a number of foreigners invaded India, among whom the Greeks, the Parthians, the Sakas, the Kushans, etc., may be mentioned. These new rulers of India embraced Buddhism. These new converts imported their own customs and beliefs into Buddhism. The most important of these was the custom of worshipping images. Image-worship was introduced into Buddhism by the Greeks who started making images of the Buddha and worshipping them. This change could take place without much opposition as by the time the change came about the imperial authority of the Mauryas had come to an end and the Pataliputra monastery had lost its old position and power.

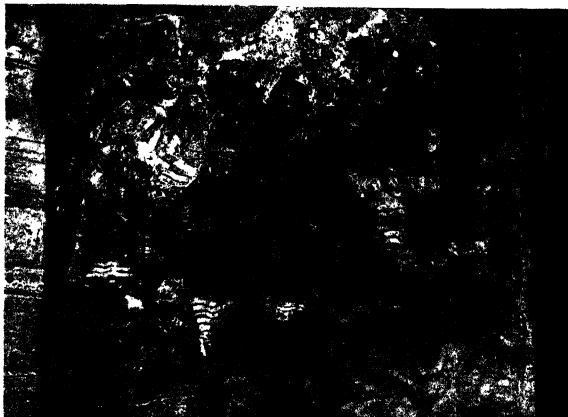
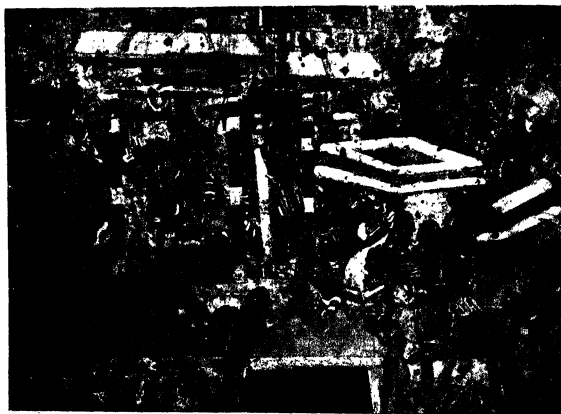
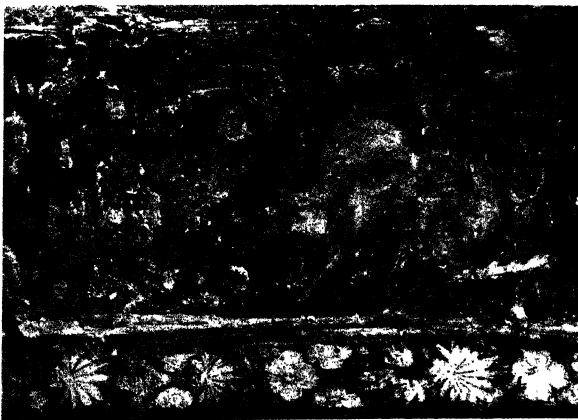
Popular Hinduism also influenced Buddhism. The Bhakti cult (the Doctrine of Devotion of the Hindus) recommended single-minded devotion to the Divinity as capable of generating feelings of warmth and emotion. The Bhakti cult had a great, popular appeal, as it put before the laity a god whom they could see and feel and therefore worship. Such worship became popular because it was easier than an absolute morality which, though it does sound easy to follow, is in reality very difficult to practise.

With the Nagas and the Vakatakas (A D. 200-500) began a revival of Hinduism and of Sanskrit literature. The old literature of the Buddhists was written in Prakrit. Buddhist inscriptions and literature now came to be written in Sanskrit, and all the great Buddhists wrote their commentaries in Sanskrit. Mention may be made of Nagarjuna, Ashvaghosha and Vasumitra in this connection.

An important conference was called by Kanishka at Jullundar in the Punjab. The result of the deliberations was compiled in the form of commentaries which were written in the Sanskrit language. Exhaustive commentaries were said to have been inscribed on copper plates which were then buried in a stupa. The conference was presided over by Ashvaghosha, who was assisted by Vasumitra. Vasumitra is credited with the authorship of Mahavibshasha, an encyclopaedia of Buddhist Philosophy, which now exists only in its Chinese translation. It was after this council that Buddhism began its northward march and spread beyond the Hindu Kush mountains. This is corroborated by the Chinese traveller Fa-hsien who came to India during the reign of Chandragupta Vikramaditya. He tells us that people living in Gandhara, Swat, Peshawar, and Taxila were Buddhists. A number of monasteries existed in this region.

There is no doubt that the Mahayana doctrine, developed at the Council of Jullundar, differed from the doctrine preached by the Buddha. Mahayana brought into Buddhism image-worship, and the worship of images gradually brought an entire pantheon which was not very much different from that of the Hindus. A natural corollary of image-worship was the evolution of a devotional cult. Mahayanists now developed a Bhakti cult which was again similar to the Bhakti cult of the Hindus. The Mahayana is the enlarged form of Buddhism, enlarged with a pantheon, and a good deal of superstition and magic.

THE MAHAYANA

The Hinayana with its godless philosophy and a cold metaphysics could not satisfy the human heart. The Hinayana theory of Nirvana is only a theory of ultimate annihilation. Though the Buddha did not say it, that is implied in his theory of Nirvana. Nirvana is

AJANTA, Cave No. I *Top*, painting depicting the Temptation of the Buddha on the left wall of the vestibule. *Bottom*, painting of the Great Miracle of Sravasti on the right wall of the vestibule.

AJANTA, Cave No. 1 Paintings of scenes on the left wall, depicting the Mahajanaka Jataka *Top*, Mahajanaka leaving the palace gate. *Bottom*, The Court Dancer

AJANTA, Cave No 1 *Top*, painting of the Black Princess on the back wall to the right of entrance *Bottom*, painting of a bull fight on a pillar in the left corridor

AJANTA Cave No 1 Figures of Persians on the ceiling

AJANTA, Cave No 1. Long panels from the ceiling
(From *The Paintings in the Buddhist Cave-Temples of Ajanta* by John Griffiths)

extinction or annihilation. The ultimate aim of life was Nirvana. It was difficult to strive all one's life only to be finally effaced from the surface of the globe. Another element which influenced Buddhism was the foreign element which now penetrated into the North-West of India. The new form which Buddhism took as a result of the change became very popular. The Mahayana form that developed took a positive form, unlike Hinayana. The Hinayana theories of the Soul and Nirvana are negative. "The Mahayana or Great Vehicle is so called by its adherents in contradistinction to the Hinayana, or Little Vehicle of primitive Buddhism. The former offers to all beings in all worlds salvation by faith and love as well by knowledge, while the latter only avails to convey over the rough sea of becoming, to the farther shore of nibbana those few strong souls who require no external spiritual aid nor the consolation of worship."

The Mahayana considers the Hinayana ideal selfish. The Hinayana 'arhat' who tries to free himself from ignorance and works separately for his own particular Nirvana is described as a selfish person who does not care to guide people to the true path. His selfish nature is satisfied by his own salvation and he does not bother about others. The Mahayana Bodhisattva is, on the contrary, an entirely different sort of person, who, though he can attain Nirvana refuses to do it, as he seeks to guide all men to Nirvana. He does so because of his great love and affection for mankind.

The Mahayana admits a metaphysical substratum which is the essence of existence. This takes three forms. These are (1) the Dharmakaya of the Essence Body, (2) The Sambhogakaya which is its heavenly manifestation and (3) Nirmanakaya, the transformation of Sambhogakaya in the visible individual Buddha on earth.

MAHAYANA THEORY OF KARMA

A doctrine peculiar to Mahayana is the doctrine of Parivarta or turning over of ethical merit to the benefit of others. The Karma of one affects all. All life is considered one. All life is interdependent and therefore Karma also is shared by all. All humanity shares a common Karma, so that our present is affected not only by our own past Karmas but by the Karmas of all the others who lived before us. To this common pool of Karma individuals contribute their share of good or evil. The good or bad we do, affects not only us in our next lives but also others who will be born. What we are now is determined not by our past individual actions but by the actions of the entire humanity that lived before us, and the humanity that is to come into existence will similarly be affected by the total accumulation of good and evil of the existing humanity. The present is bound up with the past, but the future remains free and we can make it good or bad.

THE MAHAYANA RELIGION

The Dharmakaya is very much akin to the Hindu Brahman. It is the Highest Principle. The earliest personification of Dharma is the Adi Buddha, the first cause, the eternal God, superior to all things, the supreme, the first of all the Buddhas. Though the Adi Buddha is the personification of the metaphysical idea, it is not allowed to come into contact with life. That work is left to the Buddhas who take life on earth to guide people to the True path. These Buddhas are endowed with great intelligence and love. In their compassion for the living and in their desire to save human beings they delay accepting Nirvana and live and work among the people. Sakyamuni Gautama is one of such manifestations of the Buddha.

Many of the Gods of the Hindus are imported into the Buddhist pantheon. Indra becomes Shatamanya and Vajrapani with his own kingdom of heavens, called Trayastrimshaloka. Brahma has his chief characters transferred to Manjusri, the lamp of wisdom and Padmapani. Saraswati continued to be one of the wives of the former. Avalokitesvara or Padmapani has the attributes of Vishnu or Padmanabha. Virupaksha is one of the names of Siva

though in Buddhistic legends he is one of the four kings. Ganesa is taken over both as Vinayaka and the demon Vinataka. The Sapta Tathagatas are the seven rishis. Ajita formed with Sakyamuni and Avalokitesvara a triad. Mahakala, the Astadikpalas, Brahma, Vishnu, Mahesa, the Adityas are all absorbed in the Buddhist pantheon.

Mahayanism thus accommodated a large number of Hindu gods in its new pantheon, which was further enriched by the inclusion of a vast number of Bodhisattvas, Bodhisattvasamucchayas (i.e. Taras) and saints. This has made Rhys Davids remark that "Mahayana theology is the greatest possible contradiction to the Agnostic Atheism which is the characteristic of Gautama's system of philosophy." But this opposition is only superficial and outward. Though practiced Mahayanism is polytheistic, the unity of god is not forgotten. The Buddhas and Bodhisattvas that come to life are merely the outward and worldly manifestations of the Dharmakaya, which alone is the absolute reality. On the philosophical plane Mahayanism like the Upanishads accepts the unity of God but in practice it gives rise to myriad of gods and goddesses.

The Adi Buddha is the manifestation of the Dharmakaya in bodily form. But when it takes a name (nama) and form (rupa) it is transformed into Sambhogakaya. It becomes Ishvara with a body and a form. This is capable of enjoyment and is all supreme. The worldly avatars or incarnations are symbolic of Nirmanakaya.

The Bodhisattva doctrine is peculiar to Mahayanism. The Mahayana unlike Hinayana, does not leave the individuals to themselves to seek their own salvation. Individuals are helped by Beings called Bodhisattvas, who because of their great compassion for the world of human beings take repeated births to guide men to Nirvana. The Bodhisattvas have attained enlightenment and can attain Nirvana. They, however, refuse to enter Nirvana, being desirous of guiding more and more people to the True path.

All human beings are potentially Bodhisattvas. What prevents them from becoming Bodhisattvas is their ignorance and their lack of compassion for humanity. When they attain knowledge and develop human compassion, they become Bodhisattvas and dedicate their lives to saving humanity.

It may incidentally be mentioned that the Bodhisattva is never born in unfavourable conditions of life. He accepts life as it is and lives it without any attachment. In the life of the world he lives like a worldly person; he has a wife and children. But though he lives a married life his compassion for humanity is great and there is no selfishness or hatred in him.

Mahayana does not require a person to become a monk to attain Nirvana. Even a married person can attain this goal if he is devoted to the Buddha and leads a virtuous life. If the principles of a well regulated moral life are observed in life the Buddhist goal can be attained. These principles are "dana (charity), virya (fortitude), sila (morality), ksanti (patience), and dhyana (meditation), and crowning all, prajna, the home of peace and blessing." The Mahayana stresses the importance of the cult of Devotion. The Hinayana leaves individuals to seek their salvation alone. The Mahayana admits an intermediary, a saint who helps men in the attainment of Nirvana.

Mahayana Nirvana

Mahayanists come to Nirvana rather reluctantly. They prefer to dwell in heaven and hell rather than talk of Nirvana. According to Coomaraswamy the Mahayanists believed in complete nihilism, which declares the whole world as truly void and unreal. According to Radhakrishnan, "the Mahayanists are anxious to make out that Nirvana is not annihilation." Nirvana is differently defined by different Mahayanists. Ashvaghosa describes it as 'Punarjanmanivritti' (freedom from rebirth), Nagarjuna as the cutting off of the chain of existence, the Rathakuta Sutra as the rooting out of desire, spite and ignorance, the

Vajracchedika as an unconditioned being, the Bodhicharyavatara as the giving up of the world and egoism, the Chandrakirti as Sunyati. There is little doubt that the Mahayana idea of Nirvana is influenced by the Vedantic ideal which regards 'moksha' as identification of the individual with the 'Brahman'.

CHAPTER III

BUDDHIST ICONOGRAPHY, DHYANI AND MORTAL BUDDHAS

The Buddhists believe that the five cosmic elements or Skandas, Rupa (form), Vedana (sensation), Samjna (name), Sanskara (conformation) and Vijanana (consciousness), constitute the world. These eternal cosmic forces take the form of the five Dhyani Buddhas.

The five Dhyani Buddhas have each their family. They are Vairochana, Ratnasambhava, Amitabha, Amoghasiddhi and Akshobhya. Their colours are White, Yellow, Red, Green and Blue and they are seen in the teaching, boon, meditation, protection and earth touching attitudes respectively.

MORTAL BUDDHAS

According to the Buddhists, a Buddha is one who is endowed with the 32 major and 80 minor auspicious marks. The Hinayana Buddhists speak of 24 earlier Buddhas, each having a peculiar Bodhi tree. The last seven are designated as Manushi or Mortal Buddhas. These are (1) Vipashyin, (2) Shikhi, (3) Vishvabhu, (4) Krakucchanda, (5) Kanakamuni, (6) Kashyapa and (7) Sakyasimha

The Mortal Buddhas have their respective Buddhashaktis and Boddhisattvas.

Mortal Buddhas	*Mortal Buddhashaktis*	*Mortal Bodhisattvas*
(1) Vipashyin	Vipushyanti	Mahamati.
(2) Shikhi	Shikhimalini	Ratnadhara.
(3) Vishvabhu	Vishvadhara	Akashaganja
(4) Krakucchanda	Kakudvati	Sakamangala.
(5) Kanakamuni	Kanthamatini	Kanakaraja.
(6) Kashyapa	Mahidhara	Dharmadhara.
(7) Sakyasimha	Yashodhara	Ananda

Dhyani Buddhas	*Their Shaktis*	*Dhyani Bodhisattvas*
Vairochana	Vajradhatisvari	Samantabhadra
Akshobhya	Locana	Vajrapani
Ratnasambhava	Mamaki	Ratnapani
Amitabha	Pandara	Avalokitesvara
Amoghasiddhi	Tara	Visvapani

	Symbols	*Vahana*	*Asana*
Vairochana	Dharmachakra Mudra and Chakra	Lion	Dhyana
Akshobhya	Bhumisparsa and Vajra	Elephant	Dhyana
Ratnasambhava	Varada and Cintamani jewel	Horse	Dhyana
Amitabha	Dhyana Mudra and patra	Peacock	Dhyana
Amoghasiddhi	Abhaya Mudra and Vajra	Dwarf or Garuda	Dhyana
Vajradhatisvari	Dharmachakra, Vitarka & padma supporting cintamani		Lalita

	Symbols	*Asana*
Locana	Vitarka, Varda. Vajra on lotus or Visva-Vajra	Lalita
Mamaki	Vitarka and Varada. Mayurpiccha	Lalita
Pandara	Holds only Utpala	Lalita
Tara	Visva-Vajra on padma	Lalita
	Sixth and Seventh Dhyani Buddhas	
Vajradhara	Vajra and Ghanta	
Vajrasattva	Right hand at breast holding Vajra Ghanta in left hand on lap	
	Female Deities	
Cunda	Dhyana Mudra with patra, padma, mala, pustaka	
Bhrukuti	Varada and Mala in right hand, Danda (Tridanda or Vakra-danda) and padma in left hands	
Prjnaparamita	Dharmachakra Mudra, pustaka and Utpala	
Mahamayuri	Varada Mudra, Kalasa, Ratna and Mayurpiccha	
Syamatara	Vitarka or Varada. Utpala at left shoulder	
Usnisvijaya	Dharmachakra, Dhyana, Varada or Abhaya Mudras; Visva-Vajra, Kalasa and Buddha image	
	Others	
Jnanaketu	Flag with cintamani	
Jambhala	Citron and mongoose or pasa	

Maitreya, the Future Buddha

Maitreya, the Future Buddha, lives in the Tushita Heavens awaiting his descent on earth. He is to descend on the earth four thousand years after Sakyamuni Gautama. Maitreya is represented as a standing figure, adorned with rich ornaments, holding in his right hand the stalk of a lotus. In his crown he wears a small Chaitya. In Indian sculpture, he holds his hands in the Dharmachakra mudra. In his left hand is a vase, round, oval or pointed or a stem of flowers which support the vase and the wheel.

Bodhisattvas

The term Bodhisattva consists of two words, Bodhi (enlightenment) and Sattva (essence) and they represent a class of deities who derive their origin from the five Dhyani Buddhas representing the five primordial elements. (Bhattacharya, *Indian Buddhist Iconography*, p. 82.)

The female counterparts of Bodhisattvas are the Shaktis. Three distinct sets of sixteen Bodhisattvas are mentioned in the Buddhist texts. Chief among these are Manjusri and Avalokitesvara.

Manjusri

The worship of Bodhisattva Manjusri is said to confer wisdom, retentive memory,

intelligence and eloquence upon the worshipper.

In his various forms Manjusri takes different iconographical features. In his simplest form, he carries the sword in his right hand and the prajnaparamita manuscript in his left. These are placed on lotuses. He is accompanied at times by only Yamari, at times by his Shakti, at times by Sadhanakumara and Yamari and at times by the four divinities Jaliniprabha, Chandraprabha, Kesini and Upakesini.

Manjusri takes various forms, (a) As Vajraraga, he is represented in the Samadhi mudra in the Vajraparyanka asana. He has two hands. (b) As Dharmadhatu Vagisvara he has four faces, eight hands and he is seated in the Lalitasana. (c) As Manjughosa he is shown seated on his vehicle lion in the Vyakhyana mudra, holding a lotus in the left hand. (d) As Siddhaikavira he sits on the orb of the moon in the Varada mudra holding a lotus in the left hand. (e) As Vajrananga he is six-armed. In two hands he holds a bow and an arrow. With the other two hands he holds a sword and a mirror. The other two hold the lotus and the Asoka bough. He stands in the Pratyalidha asana. (f) As Namasangiti Manjusri, he has three faces, four arms and is seated in the Paryanka asana, on a lotus. (g) As Vagisvara he is seated on his vehicle lion in the Ardhaparyanka asana, holding a lotus in his left hand. (h) As Manjuvara, he is seated in the Lalita or Ardhaparyanka asana. He is shown in the Dharmachakra mudra holding a prajnaparamita manuscript on a lotus. He is richly decked in ornaments and shows in his head the images of the five Dhyani Buddhas. (i) As Manjuvajra he has three faces and six arms. (j) As Manjukumara he is three-faced and six-armed. (k) As Arapacana he is decked in princely ornaments and sits on a double-petalled lotus-seat in the Vajraparyanka asana. He holds a sword in his right hand and the prajnaparamita book in the left, against his chest, (l) As Sthirachakra he carries a sword in the right hand while his left is held in the Varada pose. He sits on the moon. He is accompanied by a Prajna. (m) As Vadirat, he sits on the back of his vehicle tiger in the Ardhaparyanka asana. He exhibits the Vyakhyana mudra.

AVALOKITESVARA

Avalokitesvara emanates from the Dhyani Buddha Amitabha. He is the Bodhisattva who rules during the period between the disappearance of the Mortal Buddha, Sakyasimha, and the advent of the future Buddha, Maitreya.

Avalokitesvara takes 108 forms. In the *Macchandar Vahal*, one of the viharas of Khatamandu in Nepal, all the 108 forms of Avalokitesvara are painted. Fifteen of his forms are, however, more popular.

Avalokitesvara has two, four or six arms. He holds a lotus in the left hand and a rosary in the right. The right hand is usually in the Abhaya mudra. In his crown is a figure of his Dhyani Buddha, Amitabha, and over his left shoulder is a deer-skin.

A few of his relevant forms may be noted here. 1) As Sadaksari-Lokesvara, he is four-armed, carries the rosary and the lotus, shows the Anjali mudra and is accompanied by Manidhara and Sadaksari-Mahavidya. His Mantra is 'Om Manipadme Hum.' 2) As Loknath his symbol is the lotus and his mudra is Varada. He is either accompanied by Tara on the right and Hayagriva on the left or is alone. 3) As Brahma-Lokesvara he carries mala, kamandalu, padma and deer-skin on left shoulder. 4) As Rakta-Lokesvara he is four-armed which carry the noose, the goad, the bow and the arrow and is accompanied by Tara and Bhrukuti.

VAJRAPANI

He is the son of the Dhyani Buddha Akshobhya, the progenitor of the Vajra family. His symbol is the Vajra. It is said of Vajrapani that with his Vajra he destroys the enemies of Buddhism.

JANGULI

She emanates from the Dhyani Buddha Akshobhya. She is worshipped by the Buddhists as a goddess who cures snake-bites. She is four-armed, one-faced and wears the Jatamukuta. She plays on the Vina with the two principal hands. She carries a snake in the second left and exhibits the Abhaya mudra with the second right. Her symbol is snake or Vina and her mudra is Abhaya.

CHAPTER IV

INTRODUCTION TO AJANTA CAVES

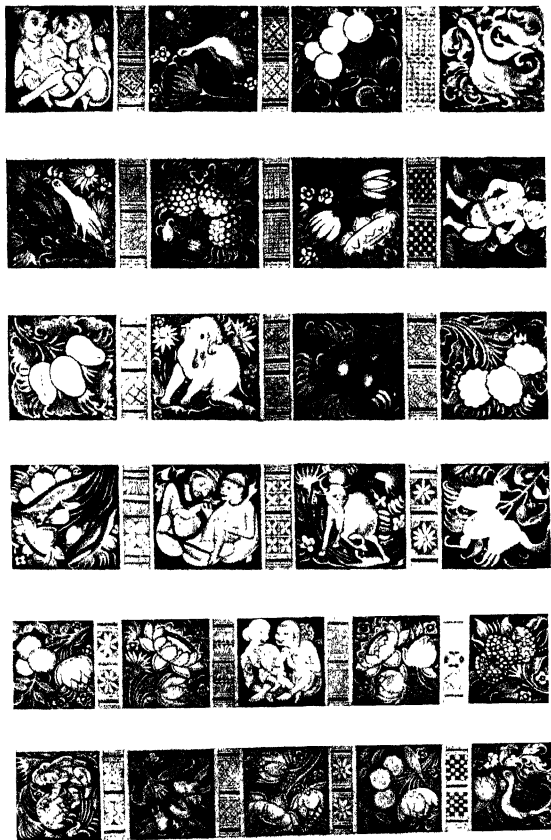
THE CAVES of Ajanta are situated about sixty-two miles north of Aurangabad. A nearer and convenient railway station is Jalgaon on the Central and the Western Railways from where the caves are thirty-five miles away. The caves are excavated in the Inhyadri hills of the Sahyadri ranges, 7 miles north-west of the town of Ajanta. Four miles away from the Ajanta caves, on the road to Jalgaon, is the village of Fardapur, where there is a guest house and a dak-bungalow. The caves are carved in beautiful sylvan surroundings, away from all human habitation. They form a horse-shoe shape from east to west covering a distance of more than 600 yards. Beyond the last cave is a precipitous wall of rock, over which descend a series of lovely waterfalls called the Sat-kunda or the Seven Falls. The falls have an average height of 70′ to 100′, and at their base is a deep rocky pool, a natural cistern, which contains a supply of the purest water all the year round.

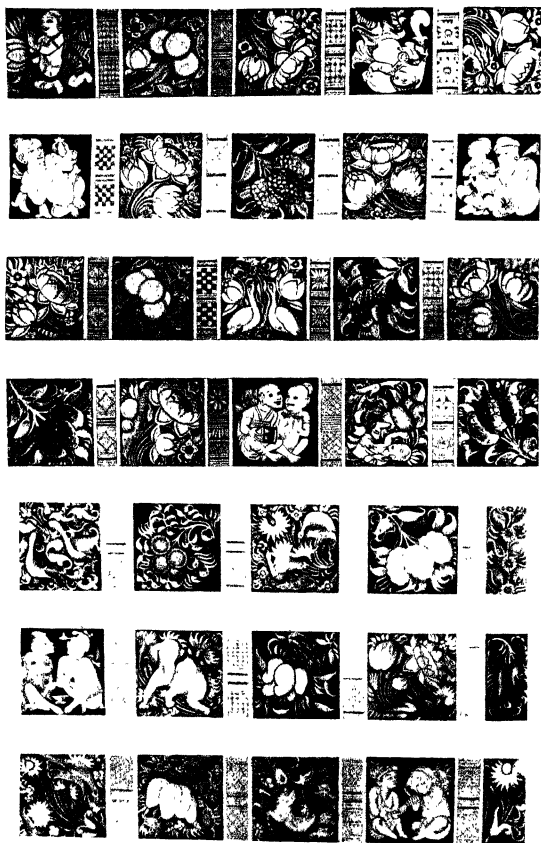
In this solitude, shut up in beautiful surroundings, the followers of the Blessed One sought spiritual consolation in practising their doctrines. Undisturbed by any worldly thought or worry, the Buddha bhikkus could meditate in peace in the monasteries they carved out in the Sahyadri rocks.

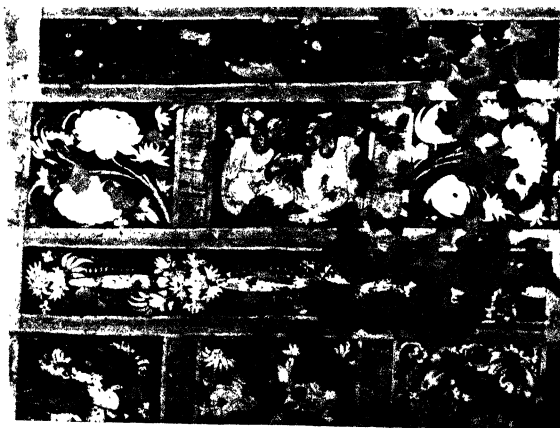
The caves are first mentioned by the great Chinese pilgrim Hiuen Tsang, who visited India during A.D. 629 to 645. He visited Ajanta which was in the dominions of the great Chalukyan king Pulakesin II.

The caves were discovered very dramatically during the course of the manœuvres of a British Company in Western India. In 1819 some officers of the Madras army visited Ajanta. In 1824 Gen. Sir J. Alexander saw them and sent a short report of them to the Royal Asiatic Society, London. This was published in 1829. In 1828, Capt. Gresley and Mr. Ralph visited the caves and they were followed by Dr. Bird who gave a short account of them. It was, however, Mr. Fergusson who in the year 1843 prepared a short but accurate description of the caves and sent it to the Royal Asiatic Society. For the first time, public attention was roused and steps began to be taken to secure copies of the wall-paintings. The East India Company instructed the Viceroy to procure good copies of the Ajanta paintings. Major Gill was, therefore, deputed to do the work. He executed a large number of paintings which were exhibited in the Crystal Palace. Unfortunately, in 1866, excepting five, the others were destroyed in a fire. In 1872, Mr. Griffiths of the Bombay School of Art was sent with a competent staff of students to Ajanta. He worked there till 1885, taking out one hundred and twenty-five pictures in the process. These were sent to the South Kensington Museum. But as ill luck would have it, eighty-six of them were destroyed or damaged in a fire in 1885. From what remained, Mr. Griffiths produced in 1896, his monumental work *The Paintings in the Buddhist Caves of Ajanta.*

Publicity, it seems, has always been fatal to the originals and the Nizam's Government, in whose territories the caves were situated, for some time showed little concern for their preservation. "Indeed, thirty years ago one of his subordinate officials wrought much damage by cutting out heads to present to visitors; and shameful to say, Dr. Bird, a Bombay archaeologist, was guilty of the same crime with the intention of benefitting the museum at Bombay." It is also on record that one Bhanudas of Paithan, used to sell pictures from Ajanta to visitors and that such pictures taken from Ajanta were sold at Calcutta.

In 1903-4 wire-screens were fixed in all the more important caves, and a good deal of cleaning was done. In 1906-7 Lady Herringham visited the Ajanta Caves. She came back

AJANTA, Cave No 1 Small square panels from seiling

(From *The Paintings in the Buddhist Cave-Temples of Ajanta* by John Griffiths)

AJANTA, Cave No. 1 Small square panels from ceiling
(From *The Paintings in the Buddhist Cave-Temples of Ajanta* by John Griffiths)

AJANTA, Cave No 1 *Top*, painting of the Buddha taking a bath, on the left side of the back wall *Bottom*, painting of a scene from the Sibi Jataka

AJANTA *Top*, Cave No 1, painting of King Khusru and Queen Shirin, on the ceiling *Bottom*, Cave No 2, details of painting on the ceiling of the veranda

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in 1909-10 and again in 1910-11 and her results were published in that valuable work *Ajanta Frescoes*.

In 1914, the Nizam's Government constituted a Department of Archaeology. The monuments are now amply protected. Roads and guest houses have been constructed for visitors. Conservation has been going on apace. In 1953, the Government of India's Department of Archaeology took over the caves.

Buddhist Art

The story of Buddhist art begins with the Emperor Asoka, three centuries after Sakyamuni Gautama turned the Wheel of Righteousness in the Deer Park at Banaras. The story begins in the 3rd century B.C. and ends in about the 9th century A.D. During these centuries the Buddhists developed their peculiar art forms. The history of Buddhist art falls into two distinct phases. The earlier, which lasted from the 3rd century B.C. to the 2nd century A.D. may be described as the Hinayana phase and the later which began with the 5th century A.D. and ended in the 9th century A.D. as the Mahayana phase, roughly corresponding to the periods of their respective influence.

A large number of stupas sprang up during the times of the great Buddhist Emperor Asoka. Bihar became a land of stupas and monasteries. The stupas, pillars and monasteries that formed the early art forms of the Buddhists were mostly structural. The most magnificent examples are the stupas of Bharhut and Sanchi, where the vigour of the Buddhist sculpture is seen in all its glory. These early manifestations of Buddhist art were all structural. But as the influence of Buddhism began to penetrate into Western India, a more permanent material was discovered by the Buddhists, and so, during the period from the 2nd century B.C. to the 9th century A.D. a large number of excavations were made in the Western Ghats. It is interesting to note here that the Buddhist cave monasteries were principally excavated by the side of the ancient trade-routes, running over the three great passes leading into the Deccan, namely, the Bhor Ghat, the Nana Ghat and the Thal Ghat. The rocks of the Western Ghats were the material on which the Buddhists worked, and this proved capable of carrying the Buddhist story through space and time. The Asokan architecture was mainly structural, barring a few exceptions like the Lomas Rishi and the Sudama caves in the Barabar and Nagarjuni hills in the Gaya district of Bihar. The Buddhist monks in search for places where they could meditate peacefully, discovered surroundings pleasant, quiet and scenic, where they could become one with the Blessed One. These were also not away from the trade-routes which the bhikkus used along with the traders and other travellers. The Buddha had asked his disciples to be constantly on the move, preaching the Gospel of the Enlightened One. The Buddha bhikkus, though constantly on the move, yet required quarters where they could live in peace in the monsoon months, when travel would become difficult, as the untamed rivers and streamlets would grow in size to block their path and as the thick growth of weeds and plants and bad roads would compel them to remain at one place. Near the trading routes, yet away from them, in spots secluded by nature, lived the Buddha bhikkus, undisturbed in their meditations and in surroundings of great scenic beauty. As one stands at the View-point of Ajanta, one sees spreading out before one nature in splendour that is breath-taking. One is overwhelmed by the sight of a beautiful horse-shoe shaped valley with a gleaming stream of water of similar shape, the caves spread out in a semi-circle in the heart of an almost perpendicular rock and a great number of trees spread in glorious disorder. Great must have been the aesthetic sense of those who selected these beautiful spots and then set down to seal upon them the hand of the master-artists, the architects, the sculptors and the painters, enhancing the beauty of nature in the process.

Ajanta is an epic in stone and colour. It tells the story of Buddhist architecture, sculpture and painting, because at Ajanta are found the earliest and the latest expressions of Buddhist art forms.

CHAITYA ARCHITECTURE

In the first phase of the development of Buddhist art, the Hinayana phase, the Buddha was represented symbolically. The popular art forms of excavation were (1) the Chaitya hall (cathedral) and (2) the Vihara (monastery). The former, built in imitation of the structural form, is the more important of the two. A chaitya hall consists of a congregation-hall with an arched roof and an apsidal end containing a stupa cut out of the rock. Two rows of columns divide the hall into a central nave and two side aisles or corridors. The most attractive part of the chaitya hall is its facade which consists of a screen with a door-way or door-ways below, and a prominent archwindow above, through which light is admitted in the hall.

There are five chaitya halls at Ajanta, three belonging to the Mahayana group (caves No. 9,26,29). The Hinayana influence is seen clearly in chaitya caves No. 10 and 9 at Ajanta. Cave No. 10 is the oldest of the Ajanta group and is datable to the 2nd century B.C. An inscription on the facade of the cave supports this view. Other chaityas of the Hinayana group are found at Bhaja (Poona Dist.), Kondane (Colaba Dist.), Bedsa, Karle (Poona Dist.), and Kanheri (Bombay). The figures of the Buddha, wherever found, are later additions. Chaitya cave No. 10 does not possess the chaitya window. There is a great semi-circular opening, but no sun-window, as seen in chaitya caves No. 9, 19 and 26 at Ajanta and cave No. 10 at Ellora, or as at Karle, Kanheri and Nasik. The stupa or dagoba shows its primitive form. Traces of the old wooden ceiling are still extant in the same manner as at Bhaja and Karle. The chronological order of the caves is decided by the amount of wood-work used in its construction and their resemblances to wooden structures. "The evolution of the shapes of the window-arch from a simple to elaborate curve, of the pillar from a plain and tilted to decorated and perpendicular form, and of the stupa dome from a hemisphere to a cylinder" are other factors governing the determination of chronology. Cave No. 10 amply shows most of these early features. The ceilings above the nave and the side aisles show a great resemblance to wooden forms. It has a stupa with a two-tiered base and a slightly elongated dome. The nave of the chaitya is separated from the aisles by a range of 39 plain octagonal columns, very slightly inclined inwards, but without capitals or bases. Like those at Bhaja and Kondane it had only a brick front, but one of the most remarkable characteristics of the cave is that it shows what may be regarded as a sign of transition from wood to stone in its architectural details. As at Pitalkhora, the ribs of the aisles are in stone, cut in the rock, but copied from the wooden forms of previous times. The vault of the nave was once adorned with wooden ribs, the mortices for which are still there. Their marks can still be traced in the roof, but the wood itself is gone. Another contemporary cave is the one at Bhaja which shows pronounced features of its early construction, such as sloping pillars, wooden roof-girdles and a free use of timber. In the early paintings in caves No. 9 and 10 at Ajanta, the Buddha figure is absent. The Buddha figures now seen are later additions. Caves No. 10 and 9 are note-worthy for some very valuable fragments of early paintings in India datable to between the 2nd century B.C. and the 1st century A.D. The Shaddanta Jataka represented on the right side wall-surface, and the royal procession on the left in cave No. 10, are specially note-worthy. The bright red and yellow colours of later paintings are absent here and the figures have an unmistakable likeness with the early figure sculpture of Sanchi, Karle, etc. Chaitya cave No. 9 at Ajanta is datable to 1st century B.C. and shows a sun-window or a

chaitya arch in the shape of a semi-circle. The curve of the chaitya window becomes more pronounced and elaborate and the two lower ends come very near each other in the later chaityas (caves No. 19 and 26). Though Buddha figures are seen on the arch of cave No. 9, they are later additions, when the Hinayana chaityas were adapted and adopted to Mahayana worship. The cave contains a rectangular hall with flat-roofed aisles. The two-storeyed facade is richly ornamental. The most developed example of the chaitya hall of this phase is found at Karle. Here the pillars are perpendicular and the screen is well developed. The facade is two-storeyed, with an enormous sun-window. The pillars are octagonal and have elaborate capitals, crowned by spirited statuary.

In the second phase of the development of the chaitya hall, which began some three centuries later (5th century A.D.), the Buddha image is introduced. The growth of Mahayana led to an iconographical craze which is exhibited in the extremely lavish sculpture of this period. In the later chaitya halls of this period (caves No. 19 and 26 at Ajanta and No. 10 at Ellora), two new elements might be noticed. Whereas in the sanctuaries of the period B.C. the Buddha was never represented, now his images appear, seated or standing, on the facades. In the horse-shoe windows human faces appear. "The facades exhibit the inmates of Buddha's paradise. These Buddha paradises, descriptions of which play a prominent part in the popular Mahayana literature of Avalokitesvara, Amitabha, Maitreya and the other super-human supraterrestrial saviours, were late additions to the Buddhist traditions derived from a relentless Hinduisation that affected every aspect of popular Buddhism." The window patterns of the early cave temples (at Nasik and Bhaja) are austere. It is at Karle that the decoration becomes lavish. In the later forms of chaityas, the chaitya retains its old form. The only change is a rich statuary, consequent upon the growth of a rich pantheon. Caves No. 19 and 26 are typical examples of this new phase. In a recessed niche of the stupa of cave No. 19, is carved a figure of the Buddha and the entire stupa is crowded with figures. The stupa with its elongated design consisting of a base, the anda, a harmika, triple umbrellas and the vase, touches the roof above. The pillars are sculptured and support a sculptured triforium showing figures of the Buddha and his attendants. The doorway opens into a small portico. Cave No. 26 lacks the grace and dignity of cave No. 19. It is too ornate and too crowded with sculpture. Here also, in a niche of the stupa, a figure of the Buddha is carved.

The last chaitya hall of this phase is the Vishvakarma cave No. 10 at Ellora. Its most important characteristic is its facade, where "the sun-window is now replaced by a small circular opening with an ornamental trefoil curvature, comprising the culmination of the original horse-shoe opening."

STUPA ARCHITECTURE

The most popular art forms developed by the Buddhists are (i) the Stupa, (ii) the Chaitya, i.e., cathedral and (iii) the Vihara, i.e., monastery. Asoka is credited with the construction of 84,000 stupas. Stupas were originally funeral mounds. The simple dome was an adaptation of a pre-Buddhist grave mound, a memorial containing bones and ashes. Stupas were built to enshrine the relics of the Buddha and the Buddhist monks and saints as also to commemorate spots and events of religious significance. Gradually, the dedication of the stupas came to be considered as an act of piety and numerous 'votive' stupas of smaller size were put up around large Buddhist stupas or temples.

The interior of the Buddhist stupa is a "compact heap of earth and pebbles enclosed by a mantle of brick." The bricks are covered with polished stone slabs. The central bulk of the solid dome is called the 'egg' (anda), usually raised on one or more terraces. These form the base (medhi), and around this base is left a space for circumambulation which is fenced by a

railing (vedika) of wood or stone. Stair-cases (sopanas) may lead up to terraces going around the egg or womb (garbha)—so called because it contains the 'seed' (bija), namely the relic. It is crowned by a quadrangular terrace (harmika) above which there rise one or several umbrellas (chatras).

The stupa, which in its original form was simple, became ornate in the course of time. The emphasis shifted from the contents (relics, etc.) of the stupa to its present form. When that happened, the stupa began to be lavishly carved and decorated.

The Bharhut and Sanchi stupas are said to have been constructed by Asoka. "The original stupa of Sanchi (which was half of the present one in diameter) now lies concealed in a considerably enlarged stone-casing. Everything that is seen around—excepting the Asokan pillar which stands near the southern gateway—is a later addition." The lavishly carved gateways were added in the 1st century B.C. Jataka stories (birth stories) and scenes from the life of the Buddha are carved on them. The image of the Buddha is nowhere seen. The Dharmarajika stupa at Sarnath was progressively enlarged from the 2nd century to the 11th century A.D. and was encased successively in bigger and bigger stupas.

Between the 1st century B.C. and the 3rd century A.D. numerous stupas were built along the Krishna river, at Nagarjunikonda, Amaravati in Guntur district, and Jaggayyapeth, Ghantasala, Gudivada and Bhattiprolu in the Krishna district. The stupas were now developing certain ornamental features like sculptured panels. They developed ornamental pillars to support the four projections starting from the base of the dome. The Buddha image first appeared in Mathura according to Dr. Coomaraswamy and simultaneously in Gandhara (NWFP) which region is studded with Buddhist sites, like Taxila and Manikyala in Peshawar district, Takht-i-Bahi and Sahri Bahlol near Mardan. The stupas are executed in stone. Besides the Buddhist image, Indo-Corinthian pillars also begin to appear. While the Indian stupas are all hemispherical, the Gandhara stupas are tall structures, raised on lofty square terraces.

The stupas in the chaitya caves of Western India are different from the huge structural stupas of the earlier period (Sanchi and Bharhut). They are much smaller and are carved out of solid rock. They are not relic shrines but are merely objects of worship; but in some stupas a rectangular portion is carved out for enshrining relics. At Pitalkhora a small stone stupa was found. In the hemispherical portion of the stupa was noticed a small rectangular hollowed portion which contained a crystal reliquary casket. The main features of these stupas are (i) usually a circular base, in one or two tiers of different shapes, (ii) the anda or dome which is either hemispherical or cylindrical, (iii) the harmika, (iv) the chatra or umbrella. Usually, a circumambulating passage is carved out of the solid rock. They are separated from the walls of the chaitya and a pradakshina passage is made round them for the pilgrims. The earlier stupas (caves No. 10 and 9 at Ajanta) are plain and there are no sculptures. The later stupas developed sculptural features, and the stupas in caves No. 19 and 26 at Ajanta and No. 10 at Ellora, exhibit this tendency.

STUPAS AT AJANTA

There are four stupas at Ajanta. They are in chaitya caves No. 10, 9, 19 and 26. Chaitya No. 10 is the oldest at Ajanta and is datable to the 2nd century B.C. It consists of four parts. The base (medhi), the dome (anda or egg), the harmika and the trivarnika. It is the biggest of the stupas at Ajanta. The base of the stupa is round, and surrounding the base is a ring. Above the rounded base rises the dome which is semi-circular. Above the dome rises the elongated harmika which looks like a rectangular box of the berm type. Above the harmika rises the trivarnika or three stone slabs, one above the other. These signify the three Buddhist refuges, the Buddha, the Dhamma and the Sangha. The stupa is

not decorated. The base and the dome are both plain. The heights of the base and the dome are almost equal, the dome being slightly shorter in height than the base. The stupa has a hemispherical shape. No figure of the Buddha is sculptured because it is a Hinayana chaitya. Round the stupa is a circumambulating passage.

The stupa of cave No. 9 belongs to the next century. The cave is datable to the 1st century B.C. This stupa also has four parts. The base is round and the dome is semi-circular. The harmika looks like a berm type box and it is surmounted by a series of stone slabs which perhaps signify the Buddhist heavens. The base and the dome are plain and at the base is a stone ring. The proportion of the dome to the base is almost similar to that of the stupa of cave No. 10. The stupa is hemispherical in shape.

The stupa of cave No. 19 shows a marked difference from the stupas of caves No. 10 and 9. Firstly, it is crowded with sculpture and decorative motifs, and secondly, it has assumed a definitely cylindrical shape. Thirdly, instead of a single base, there is a two-tiered base supporting the dome. Beginning with the base: the base is two-tiered and instead of being round is carved with pilasters, which give a very different shape to it. On the lower base two dwarfs have been carved. Above, on the second base, and covering half of the dome, is a standing figure of the Buddha in the abhaya mudra. On his two sides are two decorative pillars supporting a beautiful torana. On the harmika is carved a cross-legged figure of the Buddha in the dharmachakra mudra. Four short pillars support the trivarnika above the harmika. Above the trivarnika rise three umbrellas (chatras) one above the other. Each of these is supported by four standing dwarfs. The umbrella is symbolic of royalty. The umbrellas become narrower as they reach the roof. There is a vase, which is now partly broken, above the third umbrella, which reaches the roof of the vault-shaped chaitya. All the umbrellas are decorated. The base, half of the dome, and the harmika are all carved. The proportions of the base to the dome have changed considerably now. The base is almost double the height of the dome. This gives a cylindrical shape to the stupa. The chaitya has obviously been carved by the Mahayana monks.

The stupa in cave No. 26 is lavishly carved with sculpture. The whole of the base of the stupa is covered with innumerable sculptures. The base is round, but crowded with sculptures. On the front of the long base is a seated figure of the Buddha, seated on an elephant and lion throne with his feet below (pralambapada asana) on a beautifully carved lotus flower, supported by two dwarfs. On the two sides of the Buddha are two decorative pillars which support a very elaborately carved torana, which is drawn in four tiers, one above the other. On the two sides of the Buddha are drawn figures of flying gandharvas. It is only on this dome that such figures have been carved. The harmika is carved and above the harmika are nine slabs of stone. The base of the stupa has greatly increased in height. It is nearly three times the height of the dome. In cave No. 19, it is double the height of the dome and in caves No. 10 and 9 the two are of equal height. The stupa here (in No. 26) is cylindrical. Though the base of the stupa of cave No. 26 is greater in size as compared to the dome, the stupa of cave No. 19 looks much more cylindrical because of the three umbrellas.

VIHARA ARCHITECTURE

A vihara is a residence or dwelling for monks. It is an excavation with a veranda opening into a big or small central hall, with cells in the side-walls for habitation and meditation. The caves at Ajanta afford an excellent opportunity of tracing the development of the Buddhist vihara architecture, since both the earliest and later examples are found here. The oldest viharas at Ajanta are caves No. 30, 8, 12, and 13, in that order. Cave No. 30, which is a very small vihara, is the oldest of the Hinayana series. It consists of a hall

opening into three small cells with stone-beds for monks to sleep on. Over the cells may be seen the berm type false windows. It has no pillars to support the roof. The other viharas of the Hinayana group (Nos. 8, 12 and 13) show certain common features (i) the absence of pillars, (ii) the absence of the Buddha image, (iii) berm type false windows above cells. The Mahayana viharas at Ajanta are caves No. 11, 7, 6, (A.D. 450 to 550); caves No. 15, 16, 17, 18 and 20 (A.D. 475 to 550); caves No. 27 and 29 (A.D. 625 to 642); and caves No. 1 to 5 (A.D. 600 to 642). These caves belong to the Gupta and the Chalukyan periods. The Mahayana monks built more and more monasteries and chaityas as the need for them arose. It is obvious that during this time the Buddhist settlement at Ajanta must have been fairly large and must have been constantly increasing, since more and more monasteries and chaityas were continuously being added to. It also seems obvious that the chaityas could not accommodate all the worshippers of the Buddha. This must have led to the carving out of the ante-chamber and the shrine in the back wall of the vihara. In the beginning only the stupa was carved on the back wall and worshipped, but when the Mahayanists excavated viharas, they began carving Buddha images. First, wherein the stupa was carved in the back wall. Later, on the stupa itself a Buddha figure was carved, as seen at Kanheri. The vihara at Nasik had no ante-chamber or shrine. Both these were carved out in later times, when the garbha-griha was excavated and huge figures of the Buddha were sculptured in full relief. In the beginning, the viharas were merely hostels for the monks. But with the carving out of shrines in them, worship to the Buddha was also offered there. The viharas now became converted into chapel-cum-viharas. All the Mahayana viharas of Ajanta are of this type. The transition of the vihara from the Hinayana to the Mahayana is marked by (i) the presence of pillars to support the roof (ii) absence of false berm type of windows, (iii) ante-chamber and shrine (iv) sculptured images of the Buddha in the shrine and outside on the walls of the viharas. In the Hinayana viharas, there are neither shrines nor symbols representative of the Buddha. The only exception is cave No. 3 (the Gautamiputra Vihara) at Nasik, wherein is a stupa which is being worshipped by ladies. It is carved in the back wall of the vihara. The Hinayana vihara is merely a dwelling for monks without a chapel attached to it. The Mahayanists who had started worshipping the icon of the Buddha and also created a vast pantheon under foreign and Hindu influence, began their portrayal in stone and other media. On the walls of the viharas of Ajanta are seen a number of gods and goddesses of the Buddhist pantheon as also a number of panels depicting the Jataka stories about the previous lives of the Buddha, all beautifully painted by the master-artists of Ajanta; on these walls are also seen in the side chapels, figures of Yakshas and Yakshinis, Naga kings and queens, dwarfs, apsaras and animal figures.

The vihara does not and cannot look imposing either from outside or inside. A hall surrounded by small cells is not an imposing architectural object. On the walls of the Ajanta viharas the story of the Buddha is brought to life and most of the paintings are done on their walls. In vihara caves No. 1, 2, 6, 9, 10, 16 and 17 the paintings of the Ajanta school still survive.

PILLARS

The earliest examples of pillars belong to the pre-Asokan period. In one of his edicts, Asoka orders the carving of his inscriptions of morality on the existing pillars. Asoka also built a number of free standing pillars marking the sacred spots of the Buddhist story. He built some thirty such pillars, some of which are still intact. The Asokan pillar consists of three main parts. The shaft of the pillar, the capital of the pillar and the superstructure that rises above the capital. The shaft is usually round

and plain, and has no base. Above the shaft comes the bell-shaped capital, Persian in origin. The flutings of the bell-shaped capital show perfection in design and skill in execution. Above the capital rises a well-carved circular abacus and above it a beautiful Buddhist emblem. The lions that stand on the capital support the Dharmachakra. The lions are beautifully sculptured. These pillars consist of two parts which are joined together without cement by a copper bolt. The superstructure which rises above the abacus is the most important. The four lions that support the Dharmachakra proclaim the Buddhist Dharma to the Four Quarters. The animals are very well drawn. The Asokan pillars are datable to the 3rd century B.C. (250 B.C.). The pillars at Besnagar (modern Bhilsa, M.P.) show the influence of the Asokan pillar. The shaft is round and plain, the capital is bell-shaped, with the lotus design on the top. Above it rises a circular band with floral designs which supports a square decorated abacus. Above the abacus is the amalaka. Above it is the ghatapallava motif sculptured. The Besnagar capital is datable to 150 B.C.

The pillars of Ajanta obviously owe nothing to Asoka, though they do owe something to the Besnagar capital. The ghatapallava, seen on almost all the shafts of the Ajanta pillar, denote this influence. The pillars of caves No. 10 and 9, which form the earliest of the Ajanta group, show plain octagonal pillars with no base and no capital. They slightly taper as they proceed upwards. These caves were excavated in the 2nd and 1st century B.C. respectively. Pot-bases and bell-capitals appear for the first time on the pillars in the Nasik caves (cave No. 9). Then there is a big gap of some centuries till we come to the middle of the 5th century A D. Vihara No. 7 at Ajanta is datable to this period. Outside cave No. 7 are seen two different kinds of pillars. Two of them have no base. The shaft is octagonal and the capital which is lotiform is small in size. The other two show a base, an octagonal shaft and a lotiform capital. Cave No. 11, which belongs to this period, shows a number of pillars which are broken at places. The pillars have square bases and the capitals are broad and two-sided. These capitals have a middle and two side parts. The middle one is rectangular in size and the side parts are quarters of a circle. Cave No. 16 shows two beautiful pillar patterns. Two of the pillars inside the vihara are highly decorative. These consist of four parts, which are all parts of one solid pillar carved out of the rock: (i) The square plain base. (ii) The octagonal shaft that surmouts it; on the upper end of this part of the shaft is a half-lotus medallion, obviously the influence of the Amaravati school. (iii) A narrower shaft above, with sixteen sides; the flutings are done delicately; on the top of this part of the shaft is a highly decorative tapestry design which looks extremely beautiful. (iv) Above this shaft is a square capital of the shape of a box with a square abacus above it. There is another pillar pattern in No. 16. This is in the shrine of the Buddha. The shaft is long and square. The flutings of the shaft are delicately carved. On the top part of the shaft are beautiful floral designs. The shaft of the pillar has above it first a box-like square and then the lotus capital. Cave No. 17 shows two kinds of pillars. (a) These have sixteen sides and they taper upwards; they have no base; the pillars are painted with floral patterns and geometrical designs. Above the shaft rises the broad two-sided capital which is very common at Ajanta. Though it is all one, the middle part of it is carved with a rectangle in which some frieze is usually carved. The two sides of the capital which bend towards the roof are also carved with friezes. (b) These are square in shape and have no base and no capital. Cave No. 2, which belongs to the period between A.D. 600 to 625, shows three different kinds of pillars. (a) The pillars in the veranda have a small base. The pillars are round with flutings over it. The shaft is horizontally interspersed with floral patterns and the capital is lotiform with an amalaka for a base. (b) The pillars in the interior of the cave have big square bases. They are round and have flutings. Above the shaft is an amalaka and a lotiform base for the capital which is of the usual type at Ajanta, i.e., broad and consisting of friezes in the middle rectangle and the two sides that curve to the roof of the cave. (c) In the

shrine, on the two sides of the Buddha figure, are rectangular pillars with half-lotus medallion patterns. There are a number of horizontal floral designs on the fluted shaft. The capital is surmounted on a square abacus. The abacus is carved with friezes. The capital is lotiform. Another notable feature of these pillars are the beautiful standing bracket figures. These bracket figures are seen at their best in the Rameshvara cave of Ellora. Cave No. 1, which is datable to the same period as cave No. 2, shows four patterns of pillars. (a) The pillars of the veranda have a broad square base, surmounted by another square base. The shaft is big and fluted. The capital has an amalaka and a lotiform base which is above the shaft. On a square and narrow abacus is some frieze work. The capital is broad. In the rectangle in the middle and the two sides which are quarter circles reaching the roof of the facade, are friezes. (b) These pillars which are in the veranda have their lower parts newly constructed, the upper portion only being intact. The shaft is decorated with garland designs and dwarfs are seen supporting the capital. The frieze on the broad capital is unfinished. (c) One of the pillars in the veranda has a square base and an octagonal shaft. The capital is supported by a broad square abacus with frieze work on it. (d) The pillars in the interior of the cave have square bases. The shaft is octagonal at the beginning, but above it becomes fluted. The shaft is roundish and with floral decorations in the middle and more near the upper end of the shaft. Above the shaft is an amalaka and a lotiform base and a square abacus with frieze work. The capital is the usual broad one with friezes in the middle rectangle and the two sides.

AJANTA SCULPTURE

"Sculpture might be regarded as the characteristic national medium for the expression of the Indian artist." The structural edifices and the cave shrines in India contain abundant sculpture. In this art form, the Buddhists, the Hindus and the Jains all excelled, as can be seen from the innumerable temples that lie scattered all over India. In richness of conception, in fertility of imagination and in the vigour and skill of execution, the Indian artists are difficult to beat. The subjects are many and varied. The Buddhist Jataka stories and its pantheon and the rich Hindu and Jain mythologies are an inexhaustible and perennial source of inspiration to the artist. He can vary his theme as often as he likes and create a whole new world in stone. The necessity for expression was so powerful in the artists that structural temples were inadequate for their full expression. So the mountain ranges came in for their attention and the rocks were given a vigorous treatment. By their labour, patience and skill, monuments of great beauty were created, such as any country could be proud of.

The story of Buddhist sculpture also begins with Asoka. The Hinayana school, which influenced the construction of the stupas of Sanchi and Bharhut, was as vigorous as the Mahayana school. The sculpture of Sanchi and Bharhut is spirited and full of life. The Jataka stories, the Yakshas and Yakshinis are portrayed with great force. The figure of the Buddha is however absent. He is represented symbolically by the Wheel (Dharmachakra) and other symbols. With the rise and spread of Mahayanism in north-west India the image of the Buddha was introduced into Buddhist art. In the Hinayana form, the Buddha image had no place as the Buddha himself was against image worship. The new school which sprang up in Gandhara defied the Hinayana school and gradually the new school spread its influence in India and elsewhere. In all these places, therefore, a rich pantheon was created. The worship of the Buddha was followed by the creation of a Buddhist pantheon. The Bodhisattvas and the Taras of miraculous powers came into existence. The Buddhist artist had now a great variety of subjects to work on. Scenes from the life of the Buddha and the Jataka stories of the Buddha's previous lives were already available for portrayal. To these were added the

AJANTA *Left*. Cave No 1 detail of painting of a dance scene from the Mahajanaka Jataka (Pl 6), on the left wall *Right*. Cave No. 2, painting on the left wall of a standing female figure, probably Mahamaya, the mother of the Buddha

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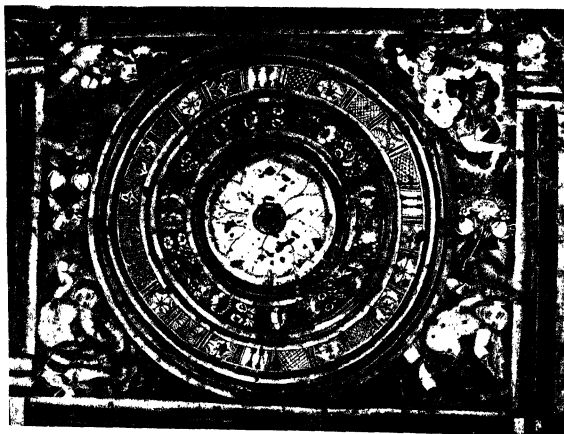

AJANTA, Cave No. 2 *Top*, painting on the ceiling of the back corridor *Bottom*, painting on the ceiling of the shrine
(Copyright by Department of Archaeology, Government of India)

AJANTA, Cave No 2 Half panels from hall and veranda ceilings

(From *The Paintings in the Buddhist Cave-Temples of Ajanta* by John Griffiths)

AJANTA Cave No. 2 Long and square panels from the ceiling

(From *The Paintings in the Buddhist Cave-Temples of Ajanta* by John Griffiths)

Bodhisattvas, Taras, and an entirely new pantheon which now provided fresh themes to the artist. On the magnificent gateways of Sanchi, events from the Buddha's life have been depicted with great skill. In this early form, however, the image of the Buddha is absent. He is symbolically represented by the Dharmachakra, the Wheel of the Law, which was first turned in the Deer Park at Banaras. A number of Yakshas and Yakshinis are drawn, but these were an allowance for early ignorance. The Buddha was always represented symbolically. His conception was symbolised by an elephant, his nativity by a bull or lotus, his renunciation by a Bodhi tree with rail, his first sermon at Sarnath by a Wheel and his Mahaparinirvana by a stupa. The Buddha and the Bodhisattvas were both absent. The image of the Buddha emerged after the great schism in the Buddhist Church which resulted in the rise of the Mahayana sect. With conversion of the image-worshipping Greeks, Parthians, and Scythians to Buddhism, Buddhism itself changed. The influence of the Hindu Bhakti cult encouraged and fostered the new tendency. Image worship affected Buddhist art greatly. All the events of the Buddha's life which were in the early forms represented symbolically now came to be portrayed in the new style. Siddhartha Gautama in his princely garb and the Buddha in the garb of a monk now became familiar figures and were portrayed everywhere in stone or colour. The nativity of the Buddha, his Mahaparinirvana, his temptation, were also represented.

Mahayana activity had greatly increased under the Guptas. The Inhyadri ranges of the Sahyadri in which the caves of Ajanta are carved fell within the territory of the Vakataka kings. The Vakatakas were a powerful dynasty governing the Deccan. The Vakataka king Pravarsena I performed the Ashvamedha. The Gupta king Chandragupta Vikramaditya gave his daughter Prabhavatigupta in marriage to the Vakataka king Rudrasena II (A.D. 375-395). The marriage was performed with great pomp at Pataliputra. During this time and after the death of Rudrasena II in A.D. 395, when his wife Prabhavatigupta governed as Regent, Gupta influence in the Vakataka kingdom increased. Its influence penetrated to Ajanta and is seen in the sculptured figures of Ajanta. The Gupta age is referred to as the age of the Hindu Renaissance. In this period art prospered greatly. The Gupta Age saw the classical phase of Indian sculpture. A definite technique and type had evolved. Art forms had been perfected. Indian art had become sufficiently plastic to be used with facility on different subjects. The Gupta Age saw the perfection of the divinities, Brahmanic and Buddhist. The Gupta sculpture is characterised by a beautiful figure, a graceful pose and a charming expression. "A sublime idealism, combined with a highly developed sense of rhythm and beauty, characterize the Gupta sculptures; and there are vigour and refinement in their design and execution." The Buddha and other images of Ajanta have all these characteristics. The Buddha's face shows serenity, charm and great dignity. The faces of the figures are very expressive. They show love and compassion. "The faces are radiant with spiritual ecstasy, and the smiling countenance with downcast eyes adequately conveys the divine compassionate love (karuna) of the Buddha for all beings. It is to the Guptas that we owe the perfect visual image of the Buddha type of being, which has rightly been considered the greatest creation of the Indian artist." In this connection the standing Buddhas from Mathura and the sitting Buddhas from Sarnath are also noteworthy. The other sculptures of Ajanta are also of a high order. Among these the most important are, (i) the Naga figures, (ii) the figures of Hariti and Pancika, (iii) the sculptured scenes of the Buddha with his wife Yashodhara and son Rahula, (iv) the Temptation scene of the Buddha, (v) the Gandharvas protecting the Quarters, (vi) the figures of the river goddesses Ganga and Jumna and (vii) dwarfs, apsaras, devas and devis. Besides, there are a number of animals, birds, etc., portrayed in the friezes, on architraves, triforiums and abacuses. Hariti is given an important and honoured place in Buddhist sculpture. "She is a great favourite as she comes closest to the highest of the matrika concept—the mother bestowing the purest

maternal affection on her children." Hariti figures are found everywhere, wherever Buddhism had spread, in China, Turkistan, Java and Japan. The figures of Naga kings and queens with their retinue are popular at Ajanta. Sometimes Naga figures are seen supporting the Buddha's throne and sometimes they are seen as his devotees. The sculpture of the Naga raja and rani on the facade of cave No. 19 is a masterpiece of Ajanta art. The sculpture of the Mother and the Child on the facade of cave No. 19, though partially damaged, still looks beautiful. The temptation scene of the Buddha in cave No. 26 is very well executed. Every figure in this panel is beautifully cut. The Mahaparinirvana of the Buddha in the same cave is magnificent. It is a huge figure in the sayana (sleeping) position portraying the death of the Buddha at Kusinagara. He is shown on a cot. Below are a number of people, the Mallas of Kusinagara and Ananda, the beloved disciple of the Buddha who is bitterly lamenting the death of his Master. The large number of friezes, facades, pillars, capitals, triforiums, are rich in the variety of their motifs and show great skill in execution. The sculpture of Ajanta is truly of Gupta traditions.

Painting at Ajanta

Ajanta provides a unique combination of painting, sculpture and architecture. Ajanta, however, is by no means the oldest. Much older are the paintings on the walls of the palace of Minos at Knossos (2000 B.C.). Other later instances of paintings are met with in the Chinese desert (5th century A D.), in Central Asia at Turfan, on the tombs of the Egyptian kings, in the Brihadeshwara temple at Tanjore, the Sistine Chapel of the Vatican (15th century A.D.), the paintings at Sigiriya in Ceylon (5th century A.D.) and those at Ellora (8th to 11th centuries A.D.). The Ajanta paintings date from the 2nd century B.C. to the 5th century A.D.

Indian painting is as old as the Epic period. A number of references are made to painting and painted halls in the Epics. Such references are very common in early Sanskrit and Pali literature. Several passages in those books make reference to pleasure-houses belonging to the kings which were adorned with paintings. Mention is made of the skill of Indian kings and of the lords and ladies of their court, in drawing and painting. The immortal Kalidasa, one of the nine gems that adorned the magnificent court of Chandragupta Vikramaditya, refers to painters and chitrashalas. While describing Parvati's first bloom of maidenhood, the poet observes that she looked like a painting on which the final outline had been carefully drawn to mark the modelling of the different limbs of the body by the master painter Kamdeo (Kumarsambhavam). The epic Mahabharata tells the story of Usha who had fallen in love with Aniruddha, the grandson of Krishna, whom she had seen only in her dreams. When she begins to pine for her dream-lover, her maid and friend Chitralekha draws a number of portraits of young men from her imagination. One of these fits the dream-lover of Usha, Aniruddha. "Both miniature painting on cloth and board and wall-paintings are referred to in classical Sanskrit literature, and the pictorial motif of the hero or heroine engaged in painting the portrait of the beloved or the lover is constantly employed in dramas to serve the ends of the plot."

A whole scene of Bhavabhuti's 'Uttar-Ram-Charita' shows Rama and Sita in a picture gallery, viewing newly executed paintings of scenes from their own lives, which awaken in Sita a longing to revisit the forests. The Yaksha of the Meghaduta paints the portrait of his beloved. Agnimitra is represented as looking at the painting of the young and beautiful Malavika in 'Malavikagnimitra'. Banabhatta makes a reference to the wall-paintings of Ujjain.

The Vishnudharmottaram distinguishes the kinds of painting appropriate to temples, palaces and private houses. It applies the theory of Rasa to paintings. Paintings are classified as Satya, Vainika, Nagara and Mishra, which are rendered by Dr. Coomaraswamy

as true, lyrical, secular and mixed. The text lays great stress on adherence to canonical proportions in the portrayal of features and limbs. Expression must be given to the movement of life (chetana). It considers the knowledge of dancing necessary for a painter. (Vinatu nrityashastren citrasutram sudurvidam—Vishnudharmottaram).

The Kamasutra of Vatsyayana (3rd century A.D.) mentions the drawing panel, paints and brushes as parts of the ordinary furniture of a gentleman's (nagarika's) chamber. In his commentary on Kamasutra, Yashodhara refers to the shadanga or sixfold technique of painting. According to him the six canons of painting are: (i) Rupa-bheda, the distinction of forms and appearances, (ii) Pramanam, i.e., measurement, scale and proportion, (iii) Bhava, portrayal of sentiment and expression, (iv) Lavanya yojanam, i.e., the realisation of grace or beauty, (v) Sadrisham, likeness or resemblance, and (vi) Varnika-bhanga, the preparation of colours, etc. Painting, therefore, was not new to India. The Indian artists inherited already established traditions and applied them to new themes, as at Ajanta.

The Technique of Ajanta Paintings

The Indian artist, through a process of severe mental discipline, was taught to discriminate the essentials in form and appearances, and to see clearly with his mind's eye before he took up a brush or a chisel. "Rupa-bheda is Sruti—the revelation of the desire. The science of art (rules of proportion, expression, beauty, likeness and the use of the tools) is the kind of knowledge described as Sruti, that which is remembered and handed down by tradition."

"The technique of painting at Ajanta, and Indian wall-painting generally, is as follows: the surface of the hard porous rock was spread over with a layer of clay, cowdung and powdered rock, sometimes mixed with rice-husk to a thickness of from three to twenty millimetres. Over this was laid a thin coat of fine white lime-plaster which was kept moist while the colours were applied, and afterwards lightly burnished." It is obvious that all statuary at Ajanta was once covered with a thin coat of paint. At some places the remnants of the paint can still be noticed. "The underdrawing is in red ochre on the white plaster surface, then comes a thinnish terraverde monochrome showing some of the red through it, then the local colour, followed by a renewed outline in brown and black, with some shading, the latter employed rather to give some impression of roundness and relief, than to indicate any effect of light and shade. The bold freedom of the brush strokes seems to show that all the work was free-hand, or if any use was made of stencils it was freely drawn." The most surprising part of the paintings is how they could have been done in such dimly lighted halls.

Early Wall-Paintings

The story of Indian painting goes back to the hoary past. The beginnings were made in Madhya Pradesh and Uttar Pradesh, where have been discovered pre-historic paintings. The oldest excavation at Ajanta is cave No. 10 which is datable to the 2nd century B.C. The next excavation is the chaitya cave No. 9, which belongs to the 1st century B.C. The Shad-danta Jataka composition of cave No. 10 is a replica of the technique at Bharhut. The pillars of the chaitya hall at Bedsa were painted. The Jogimara cave in Saraguja state (M.P.) shows painting of a comparable date revealing figures, makaras, etc., drawn with vigour. Contemporary with some of the later caves at Ajanta (caves No. 1, 2, 16, 17) are the frescoes of Sigiriya in Ceylon. They are painted in two recesses of the rock on the hill, which was the retreat of the parricide king Kashyapa at the end of the 5th century. These are in a much better state of preservation than the Ajanta paintings to which they are

closely related. The subject is a procession of royal ladies supposed to be Kashyapa's queens with attendants bringing floral offerings to a shrine, which seems to be located in the Tushita Heaven.

The second phase of the story of Indian painting is unfolded at Ajanta itself. Paintings of the Vakataka and Gupta periods comprise the second phase of Indian painting. At the last end of the facade of cave No. 16 of Ajanta is a Vakataka inscription relating to the geneology of the king Vindhyashakti (A.D. 250) mentioning Pravarsena I (A.D. 284-344), Rudrasena I and II, etc. To this phase also belong the paintings at the Bagh caves in Gwalior, the Sittanavasal caves at Pudukkottai (5th to 7th century A.D.). The themes are the old ones: the Buddha in various attitudes, the various scenes from his life, the Jataka stories of his previous lives, the Bodhisattvas and a rich variety of animal, floral, geometrical and other fantastic and fabulous motifs, giving free rein to the imagination of the artists. The Bodhisattva Padmapani in cave No. 1 shows the highest attainment of Indian pictorial art in the way of figure painting. "The immortal picture of the dying princess," in cave No. 16, "for pathos.and sentiment and the unmistakable way of telling its story, cannot be surpassed in the history of art." (Griffiths.) The 'Mother and Child' painting in cave No. 17, showing Yashodhara, the wife of the Buddha, asking her son Rahula to demand his 'inheritance' from his father is an exquisite piece of painting. The 'Toilet Scene' on the pilaster in cave No. 17 is another piece of unparalleled quality in Ajanta art. The kneeling figure of the beautiful dancer, who begs mercy of the angry king, in cave No. 2, cannot escape attention.

Ajanta is an epic. Out of a world of colours has been created a glorious new world by the master-brain of the Ajanta artist As the epic of Ajanta unfolds itself before our eyes, we see marching past us, processions of kings and queens, of princes and princesses, of soldiers and generals, of brahmins and bhikkus, of shop-keepers and customers. We see men and women of every condition, in palaces, in simple houses, in gardens and in jungles, on hills and on the seas. The men and women are not alone. They are accompanied by celestial beings and spiritual persons. They are not always on foot, they sit in vehicles, or in palanquins. They are found seated on cushions, couches, carpets and richly carved chairs. The dress, the jewellery, the hair-styles vary. These depend on the social rank of the person painted. Aboriginals with wooden plugs placed in the lobes of the ears brush shoulders with guards and soldiers Ruffians and robbers are seen shoulder to shoulder with princesses. Yakshas and Yakshinis crowd the walls everywhere, attending upon the Buddha or the Bodhisattvas. Chinese, Turks, Parthians and Scythians are seen in their native costumes. Innumerable varieties of dresses, tassels, socks, scarfs, striped cloth, silk cloth, tight bodices, modern brassieres, skirts and cholis, short sarees, and all kinds of diaphanous costumes, embroidered coats and breeches, dhotis, pantaloons and half-pants can be seen covering the numerous figures on the walls of the Ajanta caves.

The orchestra conducted by women is seen at many places and female musicians are seen playing on dholkas, cymbals, brass bells, mridangas, drums and flutes.

Animal life is portrayed in great variety. Horses and elephants, bulls and lions, wolves, dragons, and monkeys crowd the walls. Parrots, ducks, geese, cranes and doves keep them company. These are seen in different surroundings, in forests, on trees, on hills and in palaces. The asoka, fig, sal, banana, pomegranate and mango trees can be seen in their natural surroundings and in palace gardens.

Jewellery and cosmetics are as old as women. The women of Ajanta are shown wearing very rich jewellery, consisting of earrings, armlets, bangles, necklaces, rings, chains and crowns. Cosmetics can be seen in a tray near the princess doing her toilet.

Soldiers are seen using javelins, swords, spears, arrows and bows.

The architecture of the period takes life in Ajanta. A vivid idea of contemporary

architecture can be obtained from the paintings. The buildings, palaces, balconies and pillars are all wooden constructions. That accounts for the seeming gap in the development of architectural forms. The old palaces and buildings are not extant, as they were all wooden. Chitrashalas (Painted Halls) were also made of wood, and, therefore, ancient art forms are not extant today. Two-storeyed and three-storeyed buildings are seen at Ajanta. Rooms in palaces, bed-rooms, court-rooms, give an idea of the royal life of the time. Domestic scenes are beautifully painted. Household utensils and cooking scenes can also be noticed. Market scenes with shopkeepers selling their wares may also be seen.

Furniture in the palaces is equally rich and varied. Coaches of various designs, stools with lion's paws, palanquins, octagonal foot-rests, trays, carts, carved chairs, gorgeous carriages can be seen in many places.

It is these things that make Ajanta pulsate with life, make it a sort of a drama that is unfolded before the beholder as he passes from cave to cave. It is a drama that reveals the life of the spirit and of the senses, a beautiful blending of the spiritual and the material, of the celestial and the temporal.

We cannot do better than sum up in the words of Rothenstein. "On the hundred walls and pillars of the rock-carved temples a vast drama moves before our eyes, a drama played by princes and sages and heroes, by men and women of every condition, against a marvellously varied scene, among forests and gardens, in courts and cities, on plains and in deep jungles; while the messengers of heaven move swiftly across the skies. From all these emanates a great joy in the surpassing radiance of the face of the world, in the physical nobility of men and women, in the strength and grace of animals and the loveliness of men and flowers; and woven into this fabric of material beauty we see the ordered pattern of the spiritual realities of the Universe. It is this perfect combination of material and spiritual energy which marks the periods of art."

The art of Ajanta is old. But it is as much living today as it was when it was originally practised. Glorious must have been Ajanta then, when every pillar and pilaster, when every nook and corner, when every piece of sculpture there emanated radiance by its glory. We can very well imagine Ajanta, situated on the trade-route of the ancient world, on the ancient highway connecting Paithan (Pratishthana) and Broach, i.e., Bharukaccha (Barygaza of Ptolemy), being frequently visited by the travelling traders and others. The monasteries of Ajanta must have been full of life, with the monks chanting mantras and preaching to the congregations of men and women who would come from far and near to hear them. The bells would keep ringing as every visitor would move them to and fro with his hands and as a continuous stream of them would keep on coming. The pilgrim would take off his foot-wear near the water that flows in the ravine, climb up to the caves and move round the monasteries which were well lighted. His mind would make an effort to take in all the morals that were sought to be inculcated by the numerous Jataka stories painted everywhere on the walls. He would be in distinguished company, as he would keep on moving round the monasteries and the cathedrals. The great number of monks in their yellow robes, tonsured heads and faces reflecting their great internal calm would keep chanting the mantras and spread the noble gospel of their Master. During the annual festivals there must have been great activity everywhere. For these annual festivals, pilgrims would come from distant and near about places. Shops of all kinds would spring to life at the foot of the caves, catering for the needs of men, women and children. Great preparations would be made before the festival. The monks would be busy getting the monasteries cleaned and polished. Mantras would now be chanted all day long and during nights. Pious visitors would climb to the monasteries with great reverence and listen to the preachings of the monks. Ladies wearing all kinds of dresses, children in new clothes, and foreigners, would all be there to pay their reverence to Sakyamuni Gautama.

The bells would ring, the heavy trade of pilgrims' feet would make noise, the happy cries of the children and the sweet voices of the women would rise above all the din and bustle. The jingle of money and the noise of bangles would mix with the cries of pedlars of wares and the shouts of shop-keepers calling attention to their goods. Up in the chaityas and monasteries the Buddhist bhikkus would be moving about in great hurry, a number of them would be in the shrines, with heaps of flowers, kumkum, cocoanuts and trays filled with these and other things. They would offer worship to the Buddha in a world enlightened by the cool brilliance of the Poonam sky. On the Poornima day, in bright monasteries, the Buddhist priests would preach the immortal Doctrine of their Master to the concourses of men, women and children from different places. Down below in the ravine, in the pool of water, the innumerable lights would be reflected and the beautiful valley would become bright and full of life. "Bliss was it, in that Dawn to be alive" might very well be our reflection when we imagine the wonderful annual festivals of Ajanta.

The caves of Ajanta were excavated during the time of the Satavahanas (225 B.C. to A.D. 225), the Vakatakas (A.D. 250 to 450), the Guptas (A.D. 320 to 500) and the Chalukyas (A.D. 550 to 757).

SATAVAHANAS

The Satavahanas were styled 'Dakshinadhipati' or 'the Lords of the Deccan.' They ruled over the present Maratha country with the adjoining eastern and western regions. They had their capital at Pratisthana, (modern Paithan in the Aurangabad district of the Maharashtra State). This is supported by Indian literary tradition and Ptolemy's 'Geography'. An earlier capital might have been ancient Yajnanagara (modern Junnar) as it was here that the king Satakarni performed several sacrifices as recorded in the famous inscription of queen Nayanika in the Nanaghat caves, wherein are also found the inscriptions of king Satakarni and his family. The statues are not existent but the label inscriptions are still there. Possibly (in the 2nd cent. B.C.) the capital was transferred to Pratisthana. This fact is attested by an inscription of the king's physician from Paithan at Pitalkhora caves. The inscription records the gift of a vihara by the king's physician, a resident of Paithan. Records of early members are found at Nasik and Nanaghat (Poona District, Maharashtra State).

The inscriptions at Nanaghat and at Pitalkhora can be attributed to the 2nd century B.C. on palaeographical grounds.

"The earliest kings of the dynasty do not appear to have had any connection whatever with the Andhra-desa. Their earliest inscriptions and coins as well are found only in Maharashtra. The alphabet in which their inscriptions are inscribed is north-Indian and the language is proto-Maharashtri. Their coins are of the Malwa fabric, the legends are in Brahmi and on their reverse appears the well-known Ujjain symbol. Their bow and arrow coins are found only in the Kolhapur region. Andhra coinage is northern and western in its affinities and has nothing in common with the peculiar coinage of South India. In their own inscriptions they do not refer to themselves as belonging either to Andhra-desa or to Andhra-jati. Traditions and inscriptions connect them with Pratisthana and Nasik, the cultural centres of ancient Maharashtra. Prakrit (Maharashtri) authorship is ascribed to one of them." (Joglekar.)

Pushyamitra Sunga, Satakarni, King Kharavela of Kalinga and the Greek Menander were contemporaries. In about 171 B.C. King Kharavela of Kalinga attacked the Satavahanas. The Hathigumpha inscription of Kharavela says that his army marched westward, as far as Kanha-benna, disregarding the power of the Satakarni, "the protector of the west," and ravaged the city of Musika and forced the Rastrikas and Bhojas to fall at their feet. The king does not refer to Satakarni as Andhra.

The appellation stuck to them because they belonged to the Andhra Valley in the Poona District. The Andhra river rises in the Sahyadri ranges flowing south-east, joining the Indrayani near the village of Rajapuri. It is in this and the surrounding region that all their inscriptions have been discovered. It is therefore reasonable to grant that it was to this region that the Satavahanas belonged. They later on moved "along the Andhra valley into the plains and towards the Karle-Bedsa area; and then crossed the Sahyadris into the Konkan and Aparanta and moved to Kanheri, which appears to have developed as a religious centre under Krishna, the second king of the dynasty; under Sri Satakarni they seemed to have reached Junnar through the Nanaghat and thereafter swooped upon Nasik, and became the masters of Dakshinapatha."

The earliest ruler of the dynasty was Simuka who ruled in about 220 B.C.

Krishna and Satakarni I

Simuka was succeeded by his brother Krishna who ruled for 18 years. Krishna's son Satakarni ruled for another 18 years. A number of relievo inscriptions of this family have been found in the Nanaghat pass. One label gives the name of queen Nayanika and king Satakarni. Another inscription at Nanaghat suggests that Kumara Hakusri's (corruption of Sanskrit Saktisri) parents performed one Rajasuya and two Ashvamedha sacrifices. These seem to have been performed by the powerful Satavahana king Satakarni I, husband of Nayanika.

From the close of Satakarni I's rule towards the close of the 1st century B.C. to Gautamiputra Satakarni in the 2nd century A.D. there is a big gap in Satavahana history. The 'Periplus of the Erythraen Sea' mentions the loss of power of the descendants of Saraganus (Satakarni I).

In this period the Satavahana family split into a number of subsidiary branches. A few of these like Apilaka (Madhya Pradesh branch), Kuntala-Satakarni and Hala (Kuntala branch which is modern Mysore) are mentioned in the Puranas. The Satavahana power may have been eclipsed by the Sakas coming from Iran. Gautamiputra Satakarni restored the fallen fortunes of his family. He is said to have been the destroyer of the Scythians (Sakas), Indo-Greeks and Parthians and the establisher of the fame of the family. He destroyed the 'Kshatrapa' dynasty, to which the Saka chief Nahapana belonged, in about A.D. 124-125. This victory led to the liberation of Upper Deccan and parts of Western Central India. According to the Nasik Prashasti Aparanta, Anvip, Saurashtra, Kukura, Akara and Avanti were conquered from Nahapana. The direct rule of Gautamiputra extended from Krishna in the south to Malwa and Kathiawar in the north and from Berar in the east to the Konkan in the west. Besides, he claimed suzerainty over the entire Trans-Vindhyan range. He died in A.D. 130. But before his death he had become an invalid and taking advantage of his infirmity the Sakas wrested back much of their territory.

Gautamiputra was succeeded by Vashisthaputra Pulamavi, who ruled for 28 or 29 years. He extended Satavahana power near the mouth of the Krishna. A number of his coins have been found in the Krishna district. He also annexed Bellary District. He was succeeded by Vashisthaputra Shivashri Satakarni whose coins have been discovered in the Krishna and Godavari Districts.

The next important king of the family was Yajna-Satakarni. He cleared the Aparanta and parts of western India from the Sakas. He probably extended his power over parts of Madhya Pradesh. He was the last great king of the dynasty. After him the Satavahana empire was split up into a number of small principalities.

THE VAKATAKAS

The Vakatakas established their power in Vidarbha in about A.D. 250 and ruled in that

region for about three hundred years. In this period they spread their power from Narmada in the north to Tungabhadra in the south, from the Arabian Sea in the west to the Bay of Bengal in the east. The information regarding the Vakataka dynasty has been gathered only in the last century. Before that nothing was known about them. In the last century or so a number of copper-plates and inscriptions have been discovered which have facilitated a reconstruction of Vakataka history.

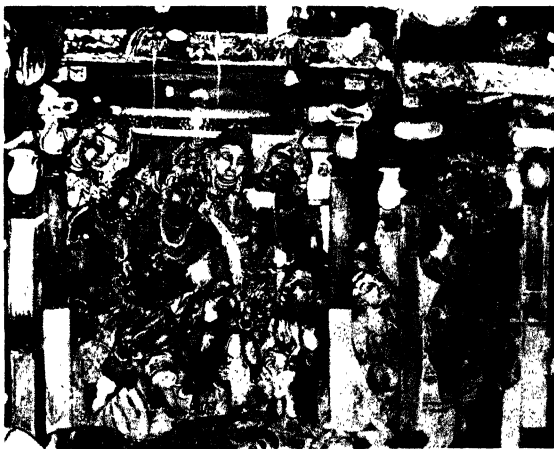
The Vakataka dynasty was founded by Vindhyashakti who is mentioned in the Puranas as also in an inscription in cave No. 16 of Ajanta. The Ajanta inscription refers to him as 'Dwija' (Brahmin) and 'Vakataka-vamsha-ketuh' (the Glory of the Vakataka Family). The Ajanta inscription graphically describes the career of Vindhyashakti. "He increased his power by great victories on the battle-field. Even the Gods could not control him when he was angry and when he would ride furiously on his mighty horse, the dust thrown up by the hoofs of his horse would hide the Sun-God himself. The enemies he humbled by his might submitted to him completely." All this panegyric does not, however, tell us what territory he conquerred. He seems to have established Vakataka dominion in Berar and ruled there between A.D. 250 and 270.

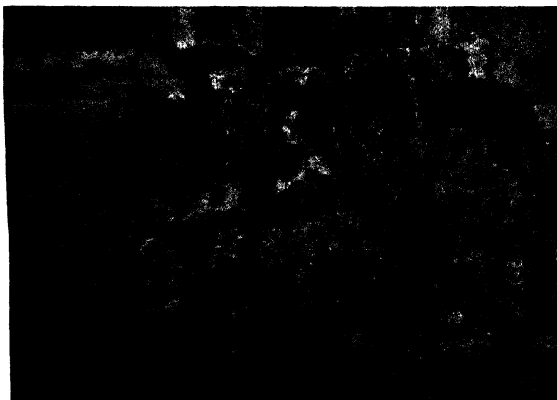
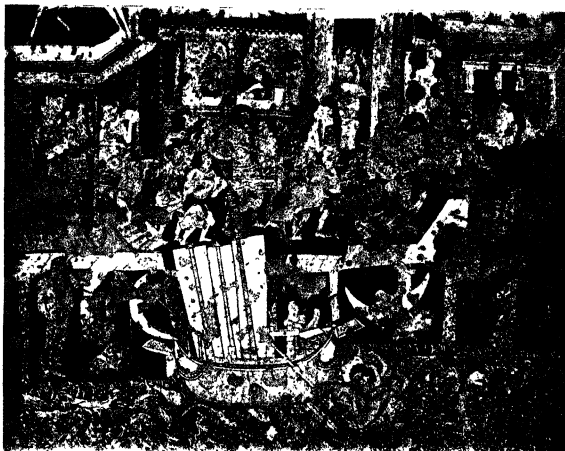
Pravarsena I

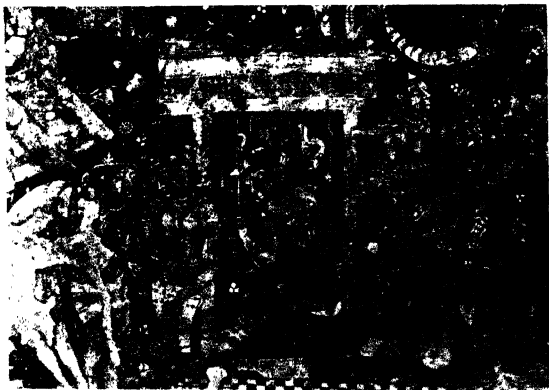
Pravarsena I who succeeded his father to the throne was the greatest ruler of this dynasty. He is the real founder of Vakataka glory. In the north he went right up to the Narmada and captured Purika, the capital of Shishuka, which lay at the base of the Satapura ranges. He made it his capital. In the Deccan he entered the Kuntala region and conquered modern Kolhapur, Satara and Sholapur. Kosala, Kalinga, and Andhra also accepted his suzerainty. He performed four Ashvamedha sacrifices (horse-sacrifices). He also performed the Saptasoma and Vajapeya sacrifices. He is referred to as a 'Samrat' (Emperor). He took the biruda 'Dharma-Maharaja' and 'Haritiputra'. To strengthen his position he concluded a marriage alliance with the Bharashiva dynasty of northern India. The Bharashivas were Naga kings and were devotees of Siva. They had fought with the Kushans and driven them out of North India. They had made Prayaga (Allahabad) and Kashi (Banaras) free from the foreign Kushans. The daughter of the Bharashiva king Bhavanaga was given in marriage to Gautamiputra, the eldest son of Pravarsena I. This marriage alliance proved useful to the Vakatakas in consolidating their power Pravarsena ruled for 60 years. His Chief Minister was Varaha Deo who was known for his learning, ability and piety. He is described as such in the Ghatotkacha inscription.

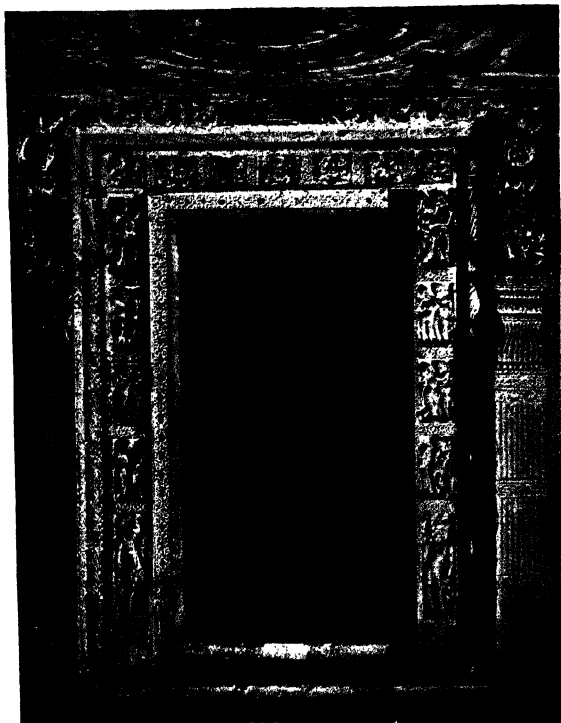
After Pravarsena's death his kingdom was probably divided between his four sons. Gautamiputra, the eldest son, had died during the life-time of his father. His son Rudrasena therefore succeeded to the throne of his grandfather. His capital was either Purika or Nandivardhana (modern Nagardhana, 28 miles away from Nagpur). Another branch of the family was established at Vatsagulma (Basim in Akola district) by Sarvasena who ruled over south Berar. It is not known where the other two sons of Pravarsena I ruled. Probably one ruled in north Kuntala region in the valley of the Krishna, and the other in south Kosala (modern Chattisagarh). It is possible that these branches might have been wiped out of existence very early and therefore no epigraphic evidence of their separate existence is available. The Kuntala branch may have been liquidated by the Rashtrakuta king Mananka in about the last quarter of the 4th century A.D. The Nala dynasty which came to power in the south Kosala region may have exterminated that branch of the Vakataka dynasty.

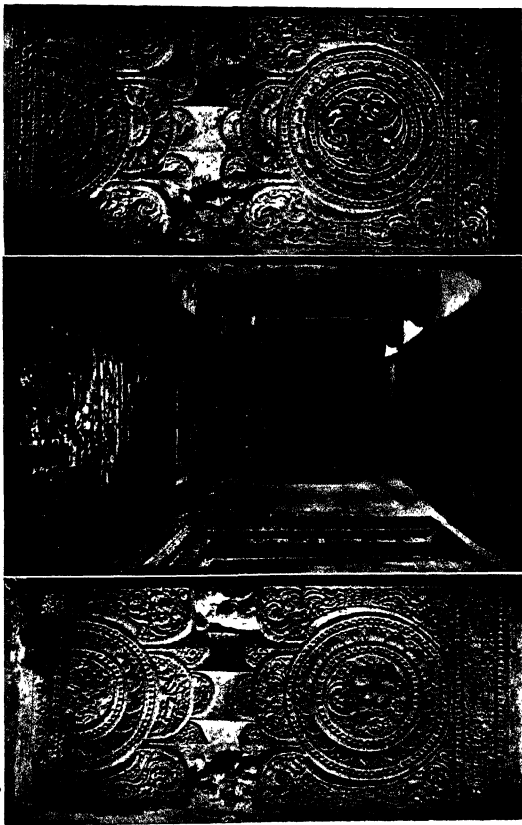
The Main Branch

Rudrasena, the son of Gautamiputra and the Naga princess, succeeded to the throne of

AJANTA, Cave No 2 *Top*, Buddha in the Tushita heavens *Bottom*, Right, Mahamaya reclining against a pillar; Left, Suddhodana and Mahamaya with sage Asita

(From *The Paintings in the Buddhist Cave-Temples of Ajanta* by John Griffiths)

AJANTA, Cave No. 2 *Top*, painting on the left wall, depicting the birth of the Buddha *Bottom*, painting of a scene from the Vidurapandita Jataka, showing a game of dice, from the right wall of the hall

AJANTA, Cave No 2 *Top*, painting of the shipwreck from the Purna Avadana, on the right wall *Bottom*, painting of a raja with a drawn sword and a female figure kneeling before him, on the right wall of the front corridor, from the Kshantivadin Jataka

AJANTA, Cave No. 2. *Left*, painting of Mahamaya, the mother of the Buddha and Suddhodana, on left wall of the corridor. *Bottom*, painting on right wall of a scene from the Vidurapandita Jataka, depicting Irandati on a swing and Yaksha Purnaka

AJANTA, Cave No 2 *Left*, painted scene on the right wall and *right*, painted scene on the left wall of the antechamber to the right of the entrance

(Copyright by Department of Archaeology Government of India)

AJANTA, Cave No 2. Details of the entrance doorway

(Copyright by Department of Archaeology, Government of India)

AJANTA, Cave No 2 *Left* and *right* decorated 1st and 2nd pilasters respectively on right of corridor *Middle* pillars and painted ceiling of right side of veranda from the north

AJANTA Cave No 2
Top sculpture of Pancika and Hariti on back wall of right chapel
Left painting of flying Gandharva on ceiling of front corridor

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Pravarsena in A.D. 330. The Vakatakas attached great importance to the Naga connection. Rudrasena has been described as "the grandson of Bharashiva Maharaja Bhavanaga". Rudrasena was a devotee of 'Maha-Bhairava', the aggressive form of Siva. He was the contemporary of the Gupta monarch Samudragupta. In A.D. 350 Rudrasena was succeeded by his son Prithvisena. He was a great devotee of Siva and has been compared with Dharmaraja. He was a man of peace and spent his time working for the welfare of his people.

In A.D. 395, Chandragupta II, the Gupta monarch, decided to invade the Saka provinces of Malwa, Saurashtra and Gujarat. Before launching his campaign against the Saka provinces Chandragupta gave his daughter Prabhavatigupta in marriage to Rudrasena II, the son of Prithvisena, thus securing Vakataka neutrality. This Gupta-Vakataka alliance proved enduring.

The Vakataka capital was transferred from Purika to Nandivardhana in the time of Prithvisena. He was succeeded by his son Rudrasena II. The latter became a devotee of Chakrapani (Vishnu) probably under the influence of his chief queen Prabhavatigupta who was a Vishnu devotee. Rudrasena died prematurely in about A.D. 405 leaving behind two sons, Divakarasena and Damodarsena or Pravarsena. Prabhavatigupta became the queen regent and ruled on behalf of her minor son Divakarasena. To help in the task of administration, her father Chandragupta II sent a number of his reputed courtiers. Kalidasa the poet was one of them. It was during his stay at the Vakataka Court that he wrote his immortal classic 'Megh-doot' (the Cloud-Messenger). Divakarasena died in about A.D. 420 and was succeeded by his younger brother Damodarsena who took the title of Pravarsena II. He ruled from A.D. 420 to A.D. 450. In the 11th year of his reign he transferred the capital to Pravarapura (Pavanar in Wardha district). He was reputed for his great generosity and made many liberal grants. He was a great devotee of Siva yet at the behest of his beloved mother Prabhavatigupta he wrote the 'Setu-bandha', an epic poem on the life of Rama, the hero of the Ramayana. He even built a temple dedicated to Rama in his new capital Pravarapura.

In A.D. 450, Pravarsena II was succeeded by his son Narendrasena who is mentioned in the Balaghat copper-plate inscription of his son Prithvisena II. He married the Rashtrakuta princess Ajjitabhattarika. The Pandurangapalli copper-plate inscription has mentioned the existence of the Rashtrakuta dynasty which ruled from Manpur. This Rashtrakuta power came into conflict with the Vatsagulma branch of the Vakataka dynasty. As a result of Gupta influence, however, the Rashtrakutas and the Vakatakas concluded a matrimonial alliance and became friends. The Balaghat copper-plate inscription referred to above says that Narendrasena, by his bravery defeated his enemies and conquered Kosala, Mekala and Malwa. Malwa was in the Gupta dominions. After the death of Chandragupta, the Gupta empire disintegrated and in the resultant confusion Malwa was taken by the Vakatakas. The other conquests of the Vakatakas were also made possible by the dismemberment of the Gupta Empire. During the last years of Narendrasena's reign the Vakataka territory was invaded by the Nala king Bhavadattavarma who ruled in Kosala. A large part of the Vakataka territory was annexed to Kosala. But this was a short-lived victory. Narendrasena II's son Prithvisena II who succeeded him in A.D. 470 restored the fallen fortunes of his dynasty. He drove the Nalas out of Vakataka territory, invaded Kosala and captured and plundered its capital Pushkari. He moved his own capital to Padmapur in modern Bhandara District. He invaded the north and made the Chedi king accept his suzerainty. Prithvisena II was the last great king of this main branch of the Vakataka family which ruled for 160 years (A.D. 330 to A.D. 490) from Pravarapura and Padmapur. After the death of Prithvisena II in A.D. 490 the territory of the main branch was probably merged with the territory of the Vatsagulma branch under Harisena.

The Vatsagulma Branch of the Vakatakas

Cave No. 16 of Ajanta gives a geneology of this branch of the Vakataka family, of which nothing was known till the year 1939. The Vakataka inscription of Ajanta being damaged, the geneology could not be correctly read. With the discovery, however, of the Bashim (ancient Vatsagulma) copper-plate inscription the geneology has been corrected. The founder of this branch was Sarvasena, the son of Pravarsena I. He is mentioned both in the Ajanta and the Bashim inscriptions. He probably ruled over the territory which was spread from the Inhyadri ranges in the north to the Godavari river in the south. The capital of these kings was Vatsagulma which was a great centre of ancient learning. Sarvasena himself wrote 'Harivijaya' in Maharashtri prakrit, which has considerable literary merit. He was succeeded by his son Vindhyasena. The Bashim copper-plate inscription refers to him as Vindhyashakti II. The Ajanta inscription mentions his victory over the king of Kuntala. A similar claim is made by the Rashtrakuta king Mananka, who was the king of Kuntala and a contemporary of Vindhyasena. In the time of Mananka's son Deoraja the two houses became friendly as a result of Gupta influence.

The Bashim copper-plate inscription was issued by Vindhyasena in the 37th year of his reign. It mentions the grant of a place in Nandikata vishaya (Nanded district of Maharashtra State). It is written partly in Sanskrit and partly in Prakrit. Vindhyasena was succeeded by his son Pravarsena II in about A.D. 400. He ruled successfully for about 15 years and was succeeded by his son, who was only eight years old. This minor king Balaraj was ably assisted by his minister Kirti who is mentioned in the Ghatotkacha inscription. In A.D. 450 Balaraj was succeeded by his son Deosena. Deosena took to a life of pleasure, leaving the government in the hands of his minister Hasthibhoja, who became the darling of the people because of his firm, gentle and benevolent rule. The Ajanta and Ghatotkacha inscriptions praise his liberality. Both these inscriptions were caused to be carved by his son Varahadeva.

In A.D. 475 Harisena succeeded his father Deosena to the throne. He is the last king of whom we have any knowledge. He was a great conqueror. Amongst his conquests are mentioned Avanti (Malwa), Kosala (Chattisgarh and surrounding area), Kalinga (part of Orissa), Andhra, Lata (central and south Gujarat), Trikuta (Nasik district) and Kuntala (South Maharashtra). His territory spread from Malwa in the north to Kuntala in the south, from the Arabian Sea in the west to the Bay of Bengal in the east.

Harisena's minister was Varahadeva, son of Hasthibhoja, who was known for his excellent administration, piety and liberality. He was a Buddhist and it was at his behest that cave No. 16 was excavated, plastered and painted. The inscription carved at his orders on the wall outside the veranda gives information about the Vatsagulma branch. Ten miles west of Ajanta he excavated the Ghatotkacha cave in the Gulawadi hills and an inscription has been carved there also.

The Vatsagulma branch of the Vakatakas was brought to an end by about A.D. 450 by the Kalachuris of Mahishmati who established their dominions in that region.

THE WESTERN CHALUKYAS OF BADAMI

The Western Chalukyas of Badami held dominion over extensive regions of the Deccan from the middle of the 6th century to the middle of the 8th century A.D., when the Rashtrakutas ousted them from power. The family branched off in the course of time. The other offshoots were the Eastern Chalukyas of Pishtapuram, the Chalukyas of Vemulawada (who were feudatories of the Rashtrakutas) and the later Western Chalukyas of Kalyani, who overthrew the Rashtrakutas in the latter half of the 10th century.

Old inscriptions refer to them as Chalkya, Chalikya and Chalukya. The name may probably have been derived from some ancestor called Chalka, Chalika or Chaluka.

Bilhana in his Vikramanka-charita states that the ancestor of the Chalukyas sprang from the 'Chuluka' of the creator Brahma when the god at Indra's request desired to create a hero who would be a terror to evil-doers on earth. The Chalukyas claim to be Hariti-putras. They claim to have been nourished by the Sapta-matrikas (the Seven Divine Mothers). Their protector was Kartikeya (son of Siva and commander-in-chief of the army of the gods), who brought them power and prosperity. They forced all their enemies to submit to the 'Varaha-lanchchana', i.e., the boar-crest. This explains the frequent repetition of the Sapta-matrikas and Varaha panels at Ellora.

The earliest records of the family mention Jayasimha and his son Ranaraga. They are said to have flourished in the Badami region of the Bijapur district in the first half of the 6th century A.D. Vikramaditya I's Kauthem grant credits Jayasimha with a victory over king Indra of the Rashtrakuta dynasty. It is more possible, however, that the early Chalukyas had relations with the Rashtrakutas of Manpur who ruled in the Satara-Kolhapur region in the 5th and 6th centuries.

Pulakeshin I

Pulakeshin I, the son of Ranaraga, was the first independent ruler of this dynasty. He ruled from A.D. 535 to 566. The Badami inscription of the Chalukya Vallabheshvara, i.e., Pulakeshin I, is dated in Saka 465 (A.D. 543) and represents the monarch as a Hiranyagarbha-Prasuta (performer of the Hiranayagarbha-Mahadana) and as the performer of Ashvamedha and other 'shrauta' sacrifices. The records of his son Mangalesa describe Pulakeshin I as a performer of Agnistoma, Agnichayana, Vajapeya, Bahusuvarna and Paundarika sacrifices. He laid the foundation of the fort of Vatapi.

Kirtivarman I

The Mahakuta pillar inscription of his brother Mangalesa states that Kirtivarman I vanquished the rulers of Vanga, Anga, Kalinga, Vattura, Magadha, Madraka, Kerala, Ganga, Mushaka, Pandya, Dramila, Choliya, Aluka and Vaijayanti. The Aihole inscription of Kirtivarman I's son describes him as the 'night of destruction' to the Nalas, Mauryas and Kadambas. Of the two accounts the second seems the more reliable. The first is obviously the poetic rendering of the traditional 'dig-vijaya'. The Nalas ruled over large parts of the Deccan, the Mauryas ruled in the Konkan and the Kadambas had their dominions in North Kanara (northern part of Mysore, Dharwar and Belgaum).

Mangalesa

Kirtivarman was succeeded by his brother Mangalesa as all his children were minors. The Aihole inscription says that he defeated the Kalachuris and vanquished Revatidvipa (the fortified promonotory of Redi to the south of Vengurla in the Ratnagiri district). Indravarman was appointed governor of Revatidvipa. Towards the close of his reign there was civil war between Mangalesa and his nephew Pulakeshin II, son of Kirtivarman I. The cause of the quarrel, says the Aihole inscription, was the effort of Mangalesa to secure accession for his own son. The civil war ended with the death of Mangalesa and the succession of Pulakeshin II to the throne.

Pulakeshin II

The Lohner (Nasik district) grant of A.D. 630 calls him 'Parama-Bhagavata'. The civil war between Mangalesa and Pulakeshin threw the empire into confusion. Feudatories, taking advantage of the prevailing strife, renounced their allegiance. "The whole world was enveloped in the darkness that was the enemies." Even the home province was threatened by two kings named Appakiya and Govind. Pulakeshin, however, proved equal

to the task. By diplomacy he won over Govind, and then attacked and defeated Appakiya.

He made immediate preparations to establish his power firmly and started his 'dig-vijaya' campaign. An account of this is given in the Aihole inscription composed by the Jain poet Ravikirti at the completion of a shrine of Jinendra in A.D. 634-635. He advanced to Vanavasi in the south and captured it. Thus the Kadambas of Vanavasi were vanquished. He then turned towards Mysore and in quick succession inflicted defeats upon the Gangas of south Mysore and the Alupas of the Shimoga District of Mysore. The Ganga king Durvinita gave his daughter in marriage to Pulakeshin II. The Mauryas of the Konkan were overwhelmed and the city of Puri (either Gharapuri, i.e., Elephanta or Rajapuri near Janjira) located in the Arabian Sea was captured. Further north, the Latas, the Malavas, and the Gurjaras were subdued.

The Aihole inscription mentions the victory of Pulakeshin II over Harsha, the mighty Pushyabhuti king of Kanauj. This struggle between the mighty kings could not have taken place in A.D. 612 as is suggested by some scholars, since after coming to the throne Pulakeshin was too busy fighting enemies at home and could not have faced Harsha just then. Besides, no reference to the conflict of the giants is made in the Lohner grant of Pulakeshin dated A.D. 630. It is unlikely that a reference to an event of such great importance would have been omitted. The reference to his victory over Harsha is made only in the Aihole 'prashasti' of A.D 634-635.

The many conquests of Pulakeshin II made him the master of the three great kingdoms. He conquered South Kosala and Kalinga (Ganjam district). He then proceeded further to the south and captured Pishtapuram (Pithapuram in the Godavari district) and a fort on an island near Kunala (Kolar lake near Ellore). At Pishtapuram he put his younger brother Yuvaraja Kubja Vishnuvardhan on the throne, who established the Eastern Chalukya dynasty. This conquest of the Pallava country of Vengi had another importance, as this contact with the Pallavas greatly affected the art of the Deccan and Western India. Pallava art greatly influenced Chalukya art and this influence is seen in the Malegitti Shivalaya temple at Badami built in A.D. 625. This is the oldest structural shrine in the Dravidian style. It has some similarities with the Mamallapuram rathas like the ornamental terminals over the reliefs on the outer walls. In the art-work of the Chalukyas and their successors, the Rashtrakutas, structural motifs of the northern and southern character appear together as in the temple series of Pattadakal near Badami as also in the Hindu and Jain caves at Ellora near Aurangabad. To continue the political history, the Pallava king Mahendravarman suffered defeat at the hands of Pulakeshin II and had to take shelter in his capital Kanchi (Conjeevaram). He then crossed the Kaveri and made friends with the Cholas, the Pandyas and the Keralas. Concluding his campaign he returned to his capital Vatapi (Badami) justifying his title of 'Lord of the Eastern and Western Waters', given in the Lohner Grant of A.D. 630. Pulakeshin II was the greatest of the Chalukya kings. His reputation spread beyond India. According to the Moslem historian Tabari, Khrusru II, the king of Persia, received an embassy of Pulakesin II in A.D. 625-626. The Persian king sent a reciprocal embassy. Pulakeshin's reign, however, ended in tragedy. In about A.D. 642 the Pallava king Narasimhavarman (son of Mahendravarman) invaded the Chalukya territory. In a series of engagements fought at Pariyala, Manimangala and Suramara he inflicted severe defeats upon Pulakeshin II, stormed the Chalukya capital Vatapi, captured it and probably killed Pulakeshin II. The Pallava king took the title of Vatapikonda to signify the destruction of Vatapi.

Vikramaditya I

Narasimhavarman's stormy campaign literally overthrew the Chalukya power, even

if for a short period. Large parts of Chalukya territory remained in the hands of the Pallavas. As if this was not enough, confusion was worse confounded because of a fratricidal war among the sons of Pulakeshin II. By A.D. 654-655 however Vikramaditya I, the eldest son of Pulakeshin II, asserted his position and crowned himself king. This is proved by the Taramanchi and Nerar grants which state that Vikramaditya I ascended the throne after September 654 and before July 655. He was determined to avenge the defeat of his father at the hands of the Pallavas. In three successive campaigns he crushed the Pallavas. He fought with three successive Pallava kings (Narasimhavarman I, his son Mahendravarman II, and his son Parameshvara-varman I) and vanquished them. He "obliterated the fame of Narasimha, destroyed the power of Mahendra and surpassed Ishvara in statesmanship." He captured the Pallava capital Kanchi. He then proceeded further south and humbled the Cholas, the Pandyas and the Keralas, and became the lord of the whole earth, bounded by the three oceans, indicating South India, bounded by the Bay of Bengal, Arabian Sea and the Indian Ocean.

Vinayaditya

Epigraphic records speak of the great assistance rendered to Vijayaditya by his son Vinayaditya and grandson Vijayaditya. Vikramaditya was succeeded by his son Vinayaditya. He had already fought with the Pallavas of Kanchi during the life-time of his father. During his own reign he reduced the Pallavas, the Kalabras, Keralas, Haihayas (Kalachuris), Vilas, Malavas, Cholas, Pandyas, Gangas and others. The kings of the Kaveri valley, Ceylon and Persia were forced to pay tribute. It is possible that owing to the disturbed conditions in Ceylon and Persia, Ceylonese and Persian princes might have taken refuge at the Chalukya court. Vinayaditya obtained the 'Palidhvaja' by defeating the lord of the entire Uttar-patha (Northern India) whose name however is not mentioned. It is suggested that this may have been Yashovarman.

Vijayaditya

Vinayaditya's son Vijayaditya succeeded him to the throne. The recently discovered Ulchala stone inscription dated in the 35th year of his reign (A.D. 730-31) tells us that Yuvaraja Vikramaditya conquered Kanchi and levied tribute from the Pallava king Parameshvaravarman II. This was evidently the first of the three campaigns Yuvaraja Vikramaditya waged against Kanchi. Vijayaditya built the magnificent temple of Siva called Vijayeshvara (now called Sangameshvara) at Pattadakal in Bijapur district.

Vikramaditya II and Kirtivarman II

Vikramaditya who succeeded his father to the throne in A D. 733 once again invaded and captured Kanchipuram. His chief queen was Mahadevi of the Kalachuri family, who built a great temple dedicated to Siva, called Lokeshvara (now known as Virupaksha) at Pattadakal. An inscription on the Virupaksha temple says that it was buit in A.D. 740 by workmen brought from Kanchipuram (the capital of the Pallavas), under the direction of the architect, Gunda Anivaritacharya. Another queen of Vikramaditya II, named Trailokya-Mahadevi, built another Siva temple named Trailokyeshvara near the Lokeshvara temple. Vikramaditya defeated the Pallava king Nandivarman II Pallavamalla. He entered Kanchipuram and gave a kingly donation to the Rajsimheshvara temple. Other temples also received handsome donations. He destroyed the power of the Pandyas, the Cholas, the Keralas and the Kadambas. The Naravana charter of Vikramaditya II dated A.D. 743 records the grant of a village in Ratnagiri district at the behest of his Rashtrakuta feudatory Govindraj. During Vikramaditya II's reign the Tajikas (Arabs) invaded the Chalukya territory but were repulsed.

Kirtivarman II and the Fall of the Chalukya Dynasty

During the reign of Kirtivarman II the Chalukya empire was destroyed. The sovereignty of the Deccan passed from the Chalukyas to the Rashtrakutas. This event seems to have occurred in A.D. 754. The A.D. 742 Ellora grant of Dantidurga refers to him only as 'Mahasamantadahapati'. It is only the Samangad grant of A.D. 754 which says that the northern provinces of the Chalukya empire were occupied by the Rashtrakutas. This grant refers to Dantidurga as 'Maharajadhiraj', 'Parameshvara', 'Parambhattarka', etc., and says that he acquired supreme sovereignty by conquering Vallabha, i.e., the Chalukya king Kirtivarman II.

CHAPTER V

DESCRIPTION OF THE AJANTA CAVES

CAVE No. 1

CAVE NO.1, which is a vihara (monastery), is datable to the beginning of the 7th century A.D. The veranda is 64′ by 9′ 3″. The facade of the cave is supported by six columns of different designs. (*i*) The base is big and square, surmounted by another big square base. The shaft which rises above the second base is fluted. Above the shaft is the amalaka which supports a square abacus. The abacus shows some frieze work. The capital is broad and roughly divided into three parts—the rectangle in the middle and the two sides which curve circularly to the roof. This is called the two-armed capital. All these show friezes. (*ii*) The base has been constructed recently, but the upper portion is intact. The shaft is decorated with garland designs, and dwarfs support the capital. The frieze on the capital is incomplete. (*iii*) The base is square. On the base rises an octagonal shaft. The capital is supported by a broad square abacus with frieze work on it. On the triforium above the pillars can be seen scenes from the life of the Buddha—the Four Signs, when Siddhartha Gautama sees a sick man, an old man, a dead man and a sanyasin. Here only three signs are portrayed. In the frieze are depicted elephant fights, hunting expeditions and amorous scenes.

In the centre of the varanda is the central door leading to the main hall. It measures 64′ by 64.′ On the jambs of the door are a Yakshini and other mithuna figures. The ceiling of the main hall is supported all round by twenty beautifully carved columns and there are fourteen dark cells which served as residential quarters for the Buddhist monks.

On the wall to the left of the entrance is painted the Sibi Jataka.

Story of the Sibi Jataka

The story of Prince Sibi is lifted almost bodily from the Mahabharata. It follows the typical pattern of tales narrated in the Epics and the Puranas. These tales are usually concerned with the testing by the Gods of the virtues of individuals. Prince Sibi is reputed for his goodness and virtue and the Gods decide to test him. Gods Indra (the king of the Gods) and Agni (Fire-god) are entrusted with the work. Indra takes the form of a hawk and Agni becomes a pigeon. The pigeon (Agni) is then pursued by the hawk (Indra). Following their preconceived plan the pigeon rushes for protection to Prince Sibi. The Prince grants him protection. The hawk follows the pigeon to the royal court, and demands that the pigeon, which is its natural prey, should be surrendered to him. Prince Sibi declines to give up the pigeon to whom he has already granted protection. The hawk thereupon demands compensation for its loss and suggests that he would be willing to accept Prince Sibi's flesh in place of the pigeon's. Prince Sibi agrees and cuts pieces of his flesh and weighs them in a scale against the pigeon. Thereupon the two gods assume their divine forms and tell Sibi that he would be glorified in all the worlds throughout eternity.

This story is adapted to Buddhist needs. Prince Sibi here becomes a Bodhisattva, a Compassionate Being who practises the virtue of sacrifice. The first scene is depicted in the upper portion, in the middle. A door-keeper is seen standing between two pillars. He is wearing striped shorts. In his right hand he is holding a chauri. His fingers are skilfully drawn. He is looking to the right. A maid-servant is seen near his feet. A lady is seen to his right. She looks distinguished. To the right, a raja (Prince Sibi) is seen seated on a

low throne. He is smiling happily. On his right palm, which he is holding in front, is seated a blue and white pigeon. The crown that he wears is inset with jewellery. Around his neck several rich necklaces can be seen. One necklace which is broad and rich, reaches his belly. To the right of the raja two attendants are seen. The face of another lady attendant is seen to his left.

To the left of the door-keeper, in an apartment, can be seen a prince and a princess. The prince is wearing a crown and looks fair. The princess is dark. To the right of this apartment the raja is seen standing near a huge scale. The palm of his hand is open and it is pointing downwards. He is shown wearing a striped lower garment and a belt. He here wears only one necklace, earrings and a crown. The knowledge of the sacrifice he is about to make does not seem to have disturbed him. He looks very composed and serene. To his right four ladies may be seen. One of them is seated. She finds the scene frightening and is looking away from the raja. Her pose is extremely graceful. Her left hand is on her left thigh. Her right hand is resting on the ground as she reclines on the ground. Her right foot is under the knee of her left foot. She is wearing a short striped skirt. She is also seen wearing a necklace and earrings. Another lady is beating her breasts in sorrow. She is looking towards the sky, perhaps invoking God to save the king from the calamity. Another lady is on her left. She has put her left hand on her head and is also looking towards the sky. Still another lady is seated. Her eyes are downcast with grief.

On the right side of the raja, two sadhus are seen watching the drama. Their hair is coiled above their heads and they both wear long beards. To the left of the raja a number of ladies are seen looking on with interest.

In the third scene, a raja with a long staff is seen. The lower part of the body is damaged. A group of eight yogis is also seen. Each of them has a different hair-style.

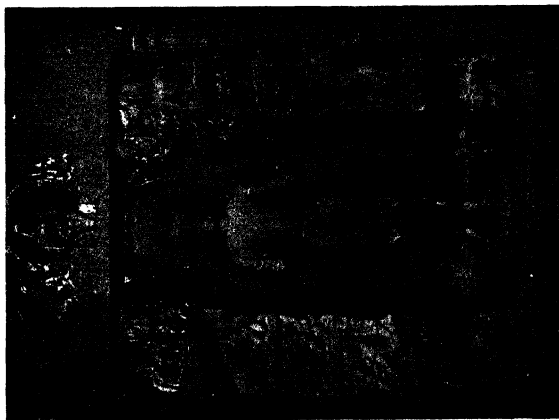
Lady Reclining on a Couch

Further up is a lady reclining on a couch. She has almost spread herself on the couch. Her head is placed on a pillow. The middle part of her body is contorted as the legs are shown straight while the head is inclined towards the right side. The legs are folded up. The position of the figure may seem somewhat strange but the artist has poured all his skill into the drawing of this figure. What lends interest to the figure is the manner in which she turns the upper part of her body to the right side even while keeping her legs folded and straight. She looks sad. Three attendants are seen near her. Two are pouring water over her head. At the right side of her couch a maid with a fly-whisk is seated. The pose of the lady pouring water is very graceful. Her curly hair, the curves of her supple limbs, her bold features and delicate fingers are all beautifully drawn.

A Bhikku at a Palace Door

To the extreme right a Bhikku is seen at the door, clothed in a white robe. His refined features give the impression of his having been a prince once. His face is calm and serene and full of compassion.

In the apartment on the left, an attendant rushes to the princess. The attendant looks very much disturbed. He is obviously aware that his announcement is going to sadden the princess. He bends down on his knees with respect. The garment he is wearing is very interesting because of its peculiar design.

To his right is seen standing a lady attendant with a tray in her hands. The tray is well balanced in her beautiful hands. The figure of the female attendant shows great beauty of form. She is shown wearing bangles, armlets, necklaces and earrings. Her face is beautiful. What is more interesting about her is however her hairdo. The hair-dress is extremely attractive. Another lady attendant is seen to her right. She is talking to the

AJANTA, Cave No. 4 Litany of Avalokitesvara on right of entrance

AJANTA, Cave No 6 Painting of a Bhikku on left wall of the antechamber on the first storey

AJANTA, Cave No 7 General view from the south-west

AJANTA, Cave No 9
Facade from the west

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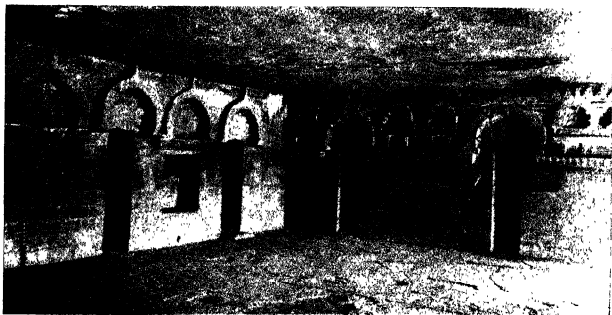
AJANTA, Cave No 10 Interior view showing the stupa

AJANTA, Cave No 12 Interior view

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AJANTA, Cave No. 16 *Left*, sculpture of the Buddha in the shrine *Right* interior view showing the pillars.

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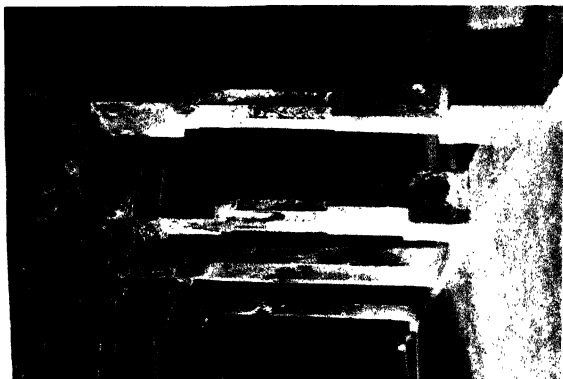
princess. She is wearing bangles, necklaces and big round earrings. With her right hand she is explaining something to the princess. Her hand and fingers are delicately drawn. The princess herself is seated to her right, on a throne. Behind her can be seen a cushion. The princess is plump but extremely graceful. Her face is downcast with great sorrow. The news of the arrival of the Bhikku from the male attendant has obviously upset her. Her hands and fingers deserve study. Her left hand is lifted so as to reach her charming face. With the other hand, it seems she is possibly asking her friend as to what she should do. She is wearing a few choice ornaments. Behind her is seen standing a tall young female attendant. Another female attendant is also seen behind the princess.

Sankhapala Jataka

The Story: Once upon a time the Bodhisattva was born as the son of a king of Magadha, who ruled in Rajgriha. When the Bodhisattva came of age, his father abdicated the throne and adopting the religious life retired to a forest outside the city. There, the king of the Nagas, Sankhapala by name, visited the sanyasin from time to time and received instructions in the Law. The Bodhisattva while on a visit to his father saw Sankhapala attending on him with his magnificent retinue. He was so much struck by the magnificence of the Naga king that he desired strongly to be born in the Naga world in his next life. In his next life, the Bodhisattva was reborn as the Naga king, Sankhapala. He lived in great luxury and in great magnificence. In course of time he got fed up with the comforts of his life in the Naga world and by way of penitence he lay on the top of an ant-hill saying, "Let those that want my skin and flesh, let them take it all." One day, while he thus lay there, a party of hunters happened to come upon him. As the party had not secured anything on that day, it decided to prey upon the serpent king. Sankhapala, who wanted to end his life, did not bother to defend himself and allowed himself to be wounded and carried away. While Sankhapala was thus being carried, the hunters came across a merchant called Alara who was passing by with a hundred wagons. He was much moved by the cruel treatment given to Sankhapala and requested the hunters to release him. The hunters, on being offered cows and golden coins by Alara as the price for Sankhapala, released him. The Bodhisattva then returned to the Naga world and from there sent a huge retinue to welcome Alara. Sankhapala then conferred choice gifts upon Alara.

The Painting: In the first scene, the ascetic king of Magadha is seen sitting cross-legged, preaching the Law to the Naga king, Sankhapala. The ascetic's figure is damaged. Only the lower part of his body can be seen. To his right, on the ground, Sankhapala is seated with folded hands on a cushion. He is paying respects to the ascetic. He is seen wearing a short striped lungi reaching just above his knee. He wears a short necklace with a bright sapphire in the middle and a long necklace reaching just below his chest. To his left is seen standing a very graceful Naga princess. She is dark, but beautiful of body and limb. She is wearing a striped garment below her waist. Another interesting figure is that of a lady squatting on the ground between the ascetic and the king. Only her back can be seen. She is resting her left hand on the ground. Her right hand is seen resting on the knee of her right leg which is folded up. She is supporting her head on her hand. A dwarf is seen at her right looking at her with surprise.

To the right, in another scene, the serpent king Sankhapala is seen being dragged by a number of hunters. They are using all their strength to drag him. To the left, Alara is seen watching the ill-treatment of the serpent with deep sorrow. A number of cows are with him.

Alara pleads with the hunters to release Sankhapala. He ultimately offers them cows and golden coins and obtains the release of the serpent king. On the left below, Sankhapala has again taken human form and is asking Alara to come to his palace below the water tank. They are both shown near the water tank.

Mahajanaka Jataka 1

The Story: This is the story of king Mahajanaka who while still young decided to renounce the world. His mother, Queen Sivali, is greatly pained by the decision of her son and tries to persuade him to give up his idea of leaving the palace for good. Mahajanaka is obviously determined in his purpose. As a last measure of desperation, she sends for seven hundred young and beautiful girls and addresses them thus: "It is a long time, four full months, since we last beheld the king (Mahajanaka). We shall see him today; do you all adorn yourselves and put forth your graces and blandishments and try to entangle him in the snares of passion." Attended by them all arrayed and adorned, she ascended the palace to see the king; but although she met him coming down, she knew him not, and thinking that it was a Pacceka-Buddha come to instruct the king, she made a salutation and stood on one side, and the Bodhisattva (Mahajanaka) came down from the palace. The story is altered here to some extent.

The Painting: On the left, just above the cell door, in an apartment, a number of figures are seen. In the middle, on the throne, is seated king Mahajanaka. He has crossed his legs and is reclining backwards. His face looks sad and he seems indifferent to his environment. He is wearing necklaces and earrings. His crown is decorative and rich. By his side, on the same throne, is seated a princess, probably his wife, looking at him with love-filled eyes and beseeching him not to go away. The figure of the princess is very graceful. She is resting her folded right hand on his lap. She is wearing rich jewellery. Nearby is seen another lady of distinction. Her face shows great anxiety. She may be Sivali, his mother, who is trying to persuade him to give up the idea of renunciation. To the right of the raja are seen two more female figures. The one that is standing looks very elegant. She is wearing rich jewellery. Two more attendants are seen squatting below.

Sivali has made all arrangements for a dance. The dance has commenced and the beautiful female dancer is deeply engrossed in her performance. Her hands have been thrown up in graceful curves and her legs have parted in action. Her face, pose and costume are exquisitely drawn. She is wearing a long-sleeved dark choli with white spots. A dupatta hangs down from her shoulders covering part of her body. She is wearing a beautiful striped skirt which reaches down to her knees. Her hair is tied with a ribbon and she is shown wearing a small decorative crown on her head. The entire figure is a tribute to the skill of the artists of Ajanta.

The dance is accompanied by a female orchestra. Two ladies on the right are seen playing on flutes with great vivacity. Two other female musicians are shown playing on cymbals and one on the mridanga.

A Domestic Scene

In the royal pavilion is seen a shed supported by four wooden posts. The roof of the shed is made up of small rectangular wooden planks which resemble brick-work in the painting. In the shed a woman is seen pounding spices. Her features are extremely well cut. By the side of the curry-stone there are four utensils. Another woman is seen near her. These domestic scenes give us an idea of the life of the common man. The style of architecture, as seen in this painting, seems to be that of a wooden building. The carved pillars and the frescoes on the wooden wall seem to be common in that period.

Mahajanaka Jataka 2

A raja is seen seated on an elephant leaving through the palace gate. He has an umbrella over his head. The raja is wearing a few ornaments and a crown. The elephant has his right foot beautifully curved as he walks through the gate. Further down below is seen a young prince on a horse. The horse has lifted its feet above, frightening a number of

people in the process. The horse looks full of life and vigour. To the left of the prince is seen a guard with a curved sword in his hand. He is looking at the raja. A number of other figures are also shown.

In another scene, the raja is seen seated on the ground on a cushion. He has folded his hands in obeisance to the monk who is preaching to the raja and his retinue. The monk looks filled with compassion. The raja is bedecked with jewellery and wears a crown. To his left is seated the young prince who was previously described seated on a horse. The prince looks impressed. A distinguished lady, seated near the prince, is listening to the monk with rapt attention. She is wearing a ribbon in her hair. Another lady is kneeling down before the monk. A number of other attendants are seen behind the raja. To the right of the raja three monks are seen. Below, one can see two deer. The story is further continued. To the left of this scene, an elderly lady is seen consoling a young lady. The young princess is seated, while Sivali is standing, trying to give her solace in her sorrow. The young princess is holding a handkerchief in her hand to wipe away her tears.

In the scene to the right, king Mahajanaka is seen seated with his wife. He is obviously trying to convince her why his resolve to renounce the world cannot be changed. They are deeply engrossed in conversation. The raja is seated to the left, on a throne. The position of his hands and fingers indicate that he is trying to make a point. His consort is obviously not impressed, because with her hand she is trying to convince him of the folly of his decision. Both the figures are beautifully drawn. The raja and rani both look sad. The raja is wearing a crown and a few other ornaments. The rani is wearing a skirt below her waist, a crown and some jewellery. The contours of her body have been beautifully delineated. A beautiful young lady is seen standing behind the raja, with a flower-garland in her hairdo. To the right of the rani, Queen-mother Sivali is seen anxiously awaiting the result of their talk.

To the right may be seen a palace-door through which King Mahajanaka is passing. He is riding a horse. To his right is seen a young prince also on horse-back, bending down in order to escape touching the roof of the gate. A number of attendants are seen around him. One of them is shown sounding a conch. His eyes and cheeks have bulged out because of the effort to make a loud noise. Another attendant is seen playing a flute.

Mahajanaka Jataka: Shipwreck

The story is told that before Mahajanaka was sixteen years old he had learnt the three Vedas and all the sciences. By the time he was sixteen he became very handsome of person. He wanted to seize the kingdom of his father. So, with some money which he took from his mother, he started for Suvarnabhumi to get wealth. The ship in which he was sailing, after crossing seven hundred leagues, gave way and began to sink. All the persons on board became food for fishes and tortoises. At that time the daughter of the god Manimekhala had been made guardian of the sea. As she saw the Great Being (Mahajanaka) she thought to herself thus, "If prince Mahajanaka had perished in the sea, I should (not) have kept my entry into the divine assembly." She thereupon rescued Mahajanaka and brought him to Mithila, where his father ruled.

In the painting of the shipwreck, a prince is seen sailing in a ship with a number of other persons. The prince is seated under an umbrella. The inmates of the ship are looking at the sky, probably invoking God's help. A large fish is seen attacking the ship. To the right the ship is shown sinking. Only the stem of the ship is seen. A man is seen being attacked by a sea-monster. Another is struggling with a shark.

Renunciation

A raja is seated on a low chair. The back of the chair is highly decorative. He is

being bathed. Two attendants are seen pouring water on his head. The hair of the raja has fallen on his shoulders. Female attendants with trays are seen to the left of the raja.

In the next scene, which is to the left, an old servant is seen leaning on a staff. Another is seen with a pitcher on his head. A beautiful lady is standing, holding a tray in her left hand. Another interesting female figure may be noticed here. She is without clothes. She is standing and has bent down to pick up the tray that a dwarf is carrying over his head. A number of monks are seen outside, begging for alms.

In another scene, the prince is seen seated on a low stool in the habit of a monk. Even as an ascetic he looks handsome. A lady of distinction is kneeling down before him. Other distinguished ladies and attendants are also seen standing.

Four Heads on a Tray

In an apartment of a building a plump figure is seen holding a tray containing four human heads. A young hermit looks at the heads with profound sympathy. A prince nearby touches one of the heads gently.

Bodhisattva Padmapani (?)

On the left side of the back corridor is a very beautiful painting which is commonly recognised as that of Bodhisattva Padmapani. There is a controversy about this figure. Some scholars identify this figure with that of Padmapani. The difficulty of identifying the figure with that of Padmapani is created by the absence of the figure of Amitabha Buddha in his crown. It is probable, therefore, that the figure might be that of Prince Siddhartha before renunciation. The figure shows character and youth. The expression on the face is very refined. The whole figure stands as a glorious tribute to the artists of Ajanta. In the right hand the figure holds a lotus (the emblem of purity of character). To the left of this figure is a dark princess. Though she is dark, the treatment of her limbs is exquisite and shows great feminine elegance. Her face is serene and calm. She is scantily dressed but is bedecked with jewellery. The artist has thrown a highlight on the nose and lips which has made her face very expressive. She is holding a lotus flower in her hand. From this it seems that she is the consort of the Prince.

Behind the Prince and his consort a female chauri-bearer is seen. In the background, monkeys are shown frolicking about and a pair of peacocks crying in joyful mood. Above, gandharvas, kinnaras and other figures are seen.

Temptation of the Buddha

This is one of the most interesting panels at Ajanta. It portrays the story of Mara the Evil One and his efforts to wean away the Buddha from practising austerities, which he knows are likely to lead to the discovery of the True Path. When all peaceful attempts to dissuade Siddhartha Gautama from his purpose fail, Mara decides to use forcible methods. He commands Siddhartha to get up from the place where he is practising austerities. Siddhartha refuses to move. Firmly he pronounces his solemn vow: "Here upon this seat may my body wither, may my skin, my bones, my flesh, dissolve, if before I have obtained the undertaking hard to obtain in the space of many kalpas, I raise my body from this seat."

Mara is furious at this resolve. Enraged, he sets his entire army upon Siddhartha. The demons of Mara's army are ugly, fantastic and frightening creatures. Some of them are half-human and half-animal. Some of them have two bellies. The Bodhisattva, however, continues to sit undisturbed. He is protected by his great wisdom. Mara now tries his last and most powerful weapon. He decides to seduce the Bodhisattva and commissions his seven young and beautiful daughters to make him give up his penance. The daughters of Mara show the Bodhisattva the thirty-two magic arts of women. They display

before him all their bodily charms. They take provoking attitudes, and try the sixty-four magic arts of desire. But the Bodhisattva who has conquered all desire remains unimpressed. He touches the earth and calls it to witness that in spite of all these temptations he has remained unseduced, pure. This is the origin of the 'bhumisparsha mudra' (the earth-touching attitude).

The temptation scene is painted on the left wall of the antechamber. On the left is seen a witch with a crooked nose. She is holding a curved sword in her hand. Nearby is a green monster with the head of a ram. Another warrior is seen close by. To the right is seen the general of Mara's army. He looks enraged. Above, a monster is seen, on the head of which is seated a white owl—the harbinger of ill-luck.

Gautama is surrounded by seven extremely charming damsels. They are all exquisitely drawn, and are shown engaged in utilising their bodily charms for ensnaring Gautama. One is looking at him with love-filled eyes. Another is showing the charm of her young and firm breast by holding it in one of her hands. These are the daughters of Mara. At the right side is again the army of Mara. Down below, to the right, is Mara standing in despair.

The Bodhisattva (Buddha) is seated in the middle in deep meditation. He is touching the earth with his right hand calling it to bear witness to his purity.

The Buddha Sculpture in the Shrine

In the shrine is a sculptured figure of the Buddha. He is attended by Bodhisattva attendants. There is something peculiar about the figure of the Buddha. The sculpture is executed with great skill. It shows three different expressions when seen from three different angles. When an electric light is held on the right side of the figure, a smile spreads over the Buddha's face. When it is held on the left of the figure, the face shows dejection. If the light is thrown in the middle, the expression is that of meditation.

The Miracle of Sravasti

The Buddha had to perform a number of miracles to prove his superiority over others. Once when he was in Sravasti, preaching the Doctrine, his authority to do so was questioned by six ascetics. They told the Buddha that they would not be convinced of the greatness of his Path unless he performed a miracle. To convince them, therefore, of his knowledge and superiority, the Buddha performed this miracle at Sravasti. He jumped high into the air and from his body there issued forth great flames of fire and streams of water alternately. Then he appeared before the assembly on a huge lotus flower and caused to come out several Buddha figures, some standing, some seated and some lying. The ascetics were convinced of the Buddha's greatness and became his devotees.

Bodhisattva Vajrapani (?)

On the wall of the corridor, to the right of the antechamber, is a painting of a Bodhisattva. A deity is seen in the crown of the Bodhisattva. The figure is exquisitely drawn. The features show great nobility and serenity of expression. The crown he wears is delicately and artistically drawn. The female figure on his right is drawn with ingenuity. She is holding a lotus flower in her hand and may, therefore, be designated the consort of the Bodhisattva.

A Court Scene

The court scene is painted on the wall of the front corridor on the right hand side of the main entrance. The painting is considerably defaced. There is some controversy about its identification. Some scholars identify it with the Persian Embassy to the court of the Chalukya king, Pulakeshin II. Others discount this by arguing that it is highly improbable that a Hindu raja should appear in a Buddhist cave.

Starting from the right side, one sees a party of foreigners outside the court-hall. Two figures can be easily marked out from this group by their peaked caps. In the next scene, the court-hall is seen, filled with court dignitaries and a raja is seen seated on a throne. The raja's figure is much damaged. Two foreigners can be noticed in the court, one of whom has a sword suspended from his waist and the other is seen following him with a tray of presents. The throne on which the raja is seated is very decorative. The back of the throne is elaborately carved and set with jewels. Behind the throne of the raja are two attendants, one of whom is holding a chauri and the other a square fan with a green handle. Below the throne there is a female chauri-bearer squatting on the ground. Behind the chauri-bearer another attendant can be seen holding a circular vessel on which figures of elephants can be seen. The vessel seems to be of metal. Three more attendants can also be seen.

Four Bodies and One Head

There is a very interesting frieze on the capital of one of the columns of the right hand side. It represents four bodies of deer with only one head. The head fits exactly all the four bodies. The poses of the four bodies are very realistic. It shows that the artists of Ajanta had closely studied the animal world.

Khusru and Shirin (?)

A little distance away from this frieze, on the ceiling, another controversial painting is depicted. A prince is seen seated on a cushion, holding a cup in his right hand. From his green dress and red peaked cap he looks a foreigner, perhaps Persian. A beautiful young lady is seated by his side, looking amorously into his face. Both the figures are very well drawn. A female attendant holding a wine-flagon is seen. Two attendants are shown squatting on the ground. According to some the young prince is Khusru, the king of Persia (7th century A.D.), and the young and beautiful lady is his celebrated consort Shirin. This, however, is discounted by Dr. Yazdani.

Pillars in the Hall

The base of the pillars is square. The shaft is octagonal at the beginning and then becomes fluted. The shaft has a floral band in the middle and again at the top. Above the shaft is a amalaka base and a square abacus with frieze work. The capital is broad with a rectangular middle and the sides curving to the roof, all containing friezes.

Paintings on the Ceiling

It is on the ceilings of the Ajanta viharas that the Ajanta artist had apparently been given a free hand to draw whatever he liked. The result is a rich variety of men, women, animals, birds, geometrical designs, jewellery, floral patterns, fruits, ghosts, goblins and the most fantastic creatures that can be imagined. The artist allowed his imagination to run riot. But however it ran, the result is always entrancing. One thing may, however, be noticed. The Buddhist artists have nowhere drawn the Buddha or the Bodhisattva on the ceilings. There may be two reasons for this: one, that the Buddha and the Bodhisattvas were essentially of this world and were portrayed on the walls to indicate this. The other reason may be that the pilgrim who would visit the caves could more easily see the Jataka stories while moving along the walls of the monasteries.

CAVE NO. 2

Cave No. 2 is a vihara, datable to the later part of the 6th century A.D. The veranda is

46′ 3″ by 7′ 9″ in size. The facade of this monastery is supported by five new pillars. The original pillars supporting the ceiling are in close proximity. The pillars in the veranda have small rings running round them. They are roundish with flutings. The shafts are horizontally interspersed with floral bands. They have first sixteen sides, then half-lotus medallion-pattern bands, and then become fluted and interspersed with floral bands. Above the shaft is an amalaka and then a lotiform capital. The pillars are beautifully carved with designs, and vestiges of paintings can be seen on them. At both ends of the veranda are chapels. The facades of these chapels are supported by two pillars. The pillars have a small base, a beautifully patterned shaft, an amalaka and a half-lotus capital. On the facades are seen carved beautiful sculptures of Naga kings and queens. A beautiful floral frieze is seen on the triforium. There are three panels in the facade. In the panel which is in the middle is seated a Naga king with his legs crossed. A hood is seen above his head. He is wearing a crown and necklaces. On his right is seen one female and one male attendant. In the two side panels, which are smaller in size, are seated Yakshas and two attendants on the two sides.

In the veranda, a number of paintings may be noticed on the walls and on the ceiling. To the left of the door leading to the main hall, arhatas, kinnaras and others are seen adoring the Bodhisattva whose head is seen below. The body of the Bodhisattva has peeled off. The diadem of the Bodhisattva is striking. To the right of the door Indra is seen with four Yakshas. The figure of Indra is very artistically drawn. Two of the figures are clad like hermits. There are some floral and geometrical designs on the ceiling of the veranda. Flowers, fruits, birds, geometrical patterns, jewellery designs, etc., may be noticed. In one of the panels on the ceiling there are two very interesting figures. One of them seems like a Persian and the other a Brahmin Pandit. They make very strange friends! Could it be wine that has brought them together? Perhaps. Because they can be seen exchanging cups (of wine). One of them is wearing white socks with blue stripes and the other blue socks with white stripes.

Another interesting figure on the ceiling of the veranda is that of a snake-charmer. The painting shows the intimacy of the artist with the subject, which is a familiar sight in some of the Indian towns. The snake-charmer is seated on his knees with a basket. He is wearing a lungi (cloth wound round the waist). A snake is seen which has raised itself upto the level of the hands of the snake-charmer. The snake-charmer is holding a snake with his two hands.

Another painting of interest may be noticed on the ceiling. A flying couple is portrayed. The female of the pair looks attractive. She is seen wearing two necklaces. One is short and is made of pearls with a sapphire in the middle. The other necklace is pretty long and reaches down below the waist. She also wears earrings and bangles. The male is wearing armlets and necklaces.

The painting of a pot-bellied person and his friend on the ceiling of the veranda also deserves attention. They are both wearing dhotis—a very common garment in India. The fat pot-bellied person is wearing bracelets, armlets, earrings and a necklace. His friend is seen wearing armlets, bracelets and a necklace.

On the left wall of the right side chapel is seen a much damaged painting. It is that of a lady (a princess) in exile. She is seen with two robbers.

On the door-frame of the main hall a number of amorous couples have been carved in frieze. The hall itself measures 48′ 4″ by 47′ 7″. The roof of the monastic hostel is supported by twelve massive pillars which are elaborately carved. The pillars have big square bases. The shafts, which are roundish, are fluted. Above the shaft are amalakas and then half-lotuses supporting the broad capitals containing friezes in the middle rectangle and the two sides that curve to the roof.

Mahahamsa Jataka: The Story of the Golden Goose

The Story: Once upon a time the raja Samyama ruled over Banaras. The name of his queen was Khema who was greatly loved by the king, so that every desire expressed by her was met by him. Now once it so happened that Queen Khema dreamt a dream. In her dream she saw some golden geese descending quietly on the royal palace. The geese then started preaching the Law in the sweetest voices imaginable. The sermon of the golden geese so much enchanted the Queen that she decided to secure the golden geese for herself and then hear the Law preached. She narrated the dream to the king her husband, and requested that he should satisfy her desire. The king learnt that such gold-coloured geese lived on Cittakuta in the Himalayas. He decided to attract them near Banaras by digging a lake more beautiful than the one where they lived. A beautiful lake was hence dug to the north of Banaras. When the geese heard about this lake they wanted to leave Cittakuta and come to Banaras. The raja of Banaras had appointed a fowler to catch the geese as soon as they arrived. The captain of the geese, named Sumukha, was asked by the geese to request their king Dhitarattha to move to Banaras. The king of the golden geese agreed and they flew from the Himalayas to Banaras. On alighting from the air Dhitarattha, the goose-king, placed his foot in a snare which the fowler had set to catch him. Sumukha, the captain of the geese, felt that he was responsible for the plight of his king because it was on his suggestion that his king had come to the lake. Greatly distressed he addressed the fowler thus:

"I should not care to live myself, if this my friend were dead. Content with one, let him go free, and eat my flesh instead. We two are much the same in age, in length and breadth of limb. No less for thee if thou shouldst take me in exchange for him."

This piteous appeal of Sumukha brought tears to the eyes of the fowler, who released the goose-king. Thereupon, both the birds asked the fowler to take them to the raja so that he might not be deprived of the reward promised him by the king. The fowler took the birds to the raja, where they were welcomed with great honour. The goose-king and his captain Sumukha then instructed Queen Khema and the raja in the Law. The desire of the Queen Khema being fulfilled, she was happy. The king then allowed the goose-king and his captain to go to their abode.

The Painting: The painting is much damaged. In the first panel, two human figures are seen in water. One of them is the fowler appointed by the king of Banaras to trap the golden goose. The other is an officer of the palace. The second panel shows that the trap laid by the fowler has yielded results. The king of the golden geese Dhitarattha, has been trapped. Sumukha, the captain of the geese, has offered to take his king's place. True to the story, both Dhitarattha and Sumukha are going to the palace. The fowler is seen carrying both the geese in his hands. The next panel shows the raja of Banaras listening to the sermon of Dhitarattha with rapt attention. In the next panel, a doorkeeper is noticed, and near him the raja. The Bodhisattva goose is seated in front of him in the Dharmachakra mudra. Behind the Bodhisattva goose is seen a chauri-bearer. To the right, are two ladies of noble bearing, one of whom must be Queen Khema. In another scene Queen Khema is seen watching the graceful movements of the golden geese as they move about in the lake.

On the pilaster between the front and left side corridors, Yakshas and Yakshinis are painted.

The Birth of the Buddha

The Story: The Buddha was living in the Tushita Heavens before he took birth in Kapilavastu, waiting there till time was ripe for him to take birth. After having decided to be born on earth, he chose the place where he was going to be born, his father and mother, etc. Then he caused his chosen mother Mahamaya to dream a dream. Then Mahamaya

AJANTA, Cave No 16
Panels of flying couples on the ceiling of the front corridor

AJANTA. Cave No 16. *Top*, painting of Nanda in an attitude of deep melancholy *Bottom*, famous painting of "The Dying Princess"

Plate I

AJANTA, Cave No. I Dancing scene from the Mahajanaka Jataka, from wall of left corridor.

Plate I

AJANTA. Cave No. 1 Mahajanaka leaving the palace from wall of left corridor.

Plate G

AJANTA. Cave No. I. Lustration of a prince from wall of back corridor

Plate II

AJANTA — Cave No 17 Indra flying down to earth to put Vishvantara to the test

AJANTA, Cave No 16. *Left* painting of Rishi Asita on the right wall. *Right* two painted panels from the left wall

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AJANTA Cave No. 16 Mahamaya narrating her dream to King Suddhodana and female attendants

AJANTA Cave No. 17 Buddha preaching before a cosmopolitan gathering after his descent from the Tushita Heavens

(From *The Paintings in the Buddhist Cave Temples of Ajanta* by John Griffiths)

dreamt of a white elephant taking three rounds around her and entering her womb from the right, while she was asleep. She narrated the dream to king Suddhodana, her husband. The court astrologer was consulted and the sage Asita who lived in the Himalayas was also consulted and they both declared that the son that Mahamaya was going to have would become either a universal monarch or a Buddha. When Mahamaya had completed ten months, she proceeded to her parents' place at Devadaha On the way, while she was standing under a Sal tree in the Lumbini Gardens holding a branch, she gave birth to the Buddha. As soon as the Divine Child was born he was taken on a silk cloth by Indra (the King of Hindu gods) and blessed by Brahma (One of the Hindu Triad). The child then walked seven steps in all the important directions and as it walked, lotus flowers grew underneath.

The Painting: These scenes are painted on the wall of the left corridor. On the left above, a prince can be seen seated on a throne with his feet down on a cushioned stool. He is in the teaching attitude. He is wearing a silk dhoti, reaching above his knees. From the waist upwards he is bare He is seen wearing three necklaces, one just running round his neck, one broader and a little longer, and another reaching down below his chest. The necklaces are of pearls. Besides, he is wearing earrings armlets, wristlets and rings. His face looks calm and serene. From the aureole round his head, it seems that he is the Buddha dwelling in the Tushita Heavens. Two chauri-bearers are seen attending on him on his two sides The one on his right has his eyes fixed on the Buddha. The chauri-bearer on the left is not clearly seen. Two ladies are seen (probably devis) on his two sides, both seated. The one on the left of the Buddha is seated cross-legged on a cushion, her hands folded. She is looking at the Buddha with reverence. She looks pretty. She is wearing earrings, necklaces and bangles. The short skirt she is wearing reaches down to her knees. To the right of the Buddha, another lady is seated on a cushion. She is seated cross-legged with folded hands, looking with adoration towards the Buddha. Two more male figures are seen on the two sides of the Buddha. They are both seated with folded hands.

Down below on the left is seen Mahamaya, the mother of the Buddha She is lying on a couch, dreaming. A large part of her figure is destroyed. Just above the right side of Mahamaya a white circular object is seen—which seems to be the elephant of the legend who struck Mahamaya on the right side before entering her womb. An attendant is seen near her.

In another panel, Mahamaya is seen narrating her dream to king Suddhodana. The court astrologer is then sent for to interpret the dream. In another panel the raja and rani are seen seated on a throne. The raja is Suddhodana and the rani is Mahamaya. The figure of Mahamaya is a masterpiece of Ajanta art Her curly hair adds beauty to her extremely well-cut features Her slightly bent head and the position of her right hand indicate her thoughtful and meditative mood She is wearing a necklace of pearls with a sapphire in the middle. Her anklets, armlets, bangles and earrings compensate to some extent for the scantiness of her dress. The king is seen wearing a very rich crown and other jewellery. He is attentively listening to the interpretation of the dream by the Brahmin astrologer of the court. The figure of the Brahmin is very interesting. He is interpreting the dream of Mahamaya. "If the royal child does not renounce the world, he will become a Chakravartin (i.e , universal monarch), if he renounces the world, he will become the Buddha and guide the people to the True Path," he announces in all seriousness. He is holding up both his hands, probably to impress upon the king and queen the correctness of his interpretation. The face of the Brahmin is clean-shaved and his moustache is given a peculiar turn at both ends, a fashion common even today among the Banaras Brahmins. His head is half-shaved. Near the Brahmin there is another figure, whose features are not well-drawn. The raja and rani have three attendants to serve them. The figure behind the queen is well-drawn. She is wearing some jewellery and her hair-style is peculiar. Near

the raja, a figure with a queer cap can be seen. The figure seems to be that of a foreigner. Next, another figure of an attendant is seen. She wears a 'bindi' in the parting of her hair. The practice of wearing 'bindi' is still popular in the Punjab, Madhya Pradesh, etc. She is shown wearing a big earring. More jewellery is seen on her body which is indicative of her social status.

In the next apartment, an extremely graceful figure casually reclining against a pillar is seen. She is probably Mahamaya. Her supple limbs and beautiful features are delicately drawn. In order to expose her feminine elegance the artist has shown her scantily dressed. (But of course all the distinguished ladies of Ajanta are sparingly dressed). Yet while beholding the beauty and grace of her body, feelings of voluptuousness or lust do not arise in the mind of the onlooker. Her face and the loop of the fingers of her hand immediately impress a note of spirituality upon him. Her black and long tresses, bow-like eyebrows, aquiline nose, full lips, firm and round breasts, poetically thin waist, rounded and broad hips, supple legs, and delicate fingers, are all superbly delineated. The position in which she is standing has lent a charm and grace to her whole figure.

In the next scene, rani Mahamaya is seen standing under a Sal tree, holding firmly to a branch of it. This is the famous Sal tree of the Lumbini Gardens where she gave birth to the Buddha. To the right of Mahamaya the Hindu gods Indra and Brahma can be seen. Indra is holding the Divine Child in his hands. He is shown wearing a crown. Next to Indra, Brahma can be seen holding an umbrella over the head of the child. To the right side of Indra a chauri-bearer can be seen. The expression on his face shows wonder. Behind him a figure can be seen holding a pearl-string emblematic of the Supreme Nature of the Divine Child. To the left of Mahamaya two chauri-bearers can be seen. To their extreme right, the figure of Brahma is shown wearing a rich crown.

Below these figures is seen a line of lotus-flowers which sprang up under the feet of the Divine Child as he walked the first seven steps in all the directions, immediately after birth. In the last part of the fresco, three figures can be seen of whom the middle one may be Mahamaya, proceeding with attendants to her relatives at Devadaha. Towards the end are a prince and a princess. The prince has entwined the princess with one of his hands which reaches to support one of her breasts. With the other, he is offering her a glass of wine.

Hundred Figures of the Buddha

Next to the scenes described above, are seen four seated figures of the Buddha. Next to that is a large panel of Buddha figures. They are all seated. The pilaster that separates the back corridor from the corridor on the left bears a beautiful full lotus medallion and a half-lotus medallion above. Both are carved.

Votaries Bringing Offerings

These scenes are delineated on the left side wall of the chapel, left of the antechamber.

Starting from the left, four female figures are seen. The figure of a lady with a tray containing offerings, is skilfully drawn. Her face is obliterated by the passage of time, but the lower part of her body is in a good state of preservation. Her hands and the curves of her body and stomach are delicately drawn. She is seen wearing a tight choli of a diaphanous material. Two more female figures are seen near her. Close to these female figures are seen four small figures. Their disproportionate limbs and crooked features provoke laughter. In the next apartment, four female figures are seen. One of them is holding a child in her hands. The figure of a lady on the left is beautifully drawn. She is shown standing, leaning against a pillar. She is wearing some jewellery. To the right are three more figures among whom a bald-headed bhikku with tuft-hair on his fore-head can be seen. Above the left apartment, in a balcony, six women are seen. They are looking

down. Their different positions and their hair-styles convey the artist's ingenuity and skill. On the right wall of the chapel are seen four figures. The delineation of the features and limbs of the female figure in the middle is cleverly done. The dress of the male figure suggests that he is the guard of a palace. The lady is seen wearing a half-sleeved choli and a long skirt reaching upto the knees. She might be a female attendant. In the next apartment, three ladies, a boy and a girl are seen. Next to this panel a male and a female figure can be seen. The pose and expression of the woman are skilfully delineated. Nearby a tall gentleman is seen trying to cover his belly with his dhoti but without success.

In the chapel is the sculpture of two Yakshas. They are both seated. Both of them have big bellies. On the wall between the left chapel and the antechamber are figures of the Buddha, in various attitudes. In the antechamber, a thousand Buddhas are painted and there is an inscription in Pali. On the basis of this inscription the date of the cave can be assigned to the sixth century A.D.

On the two sides of the shrine-door are painted the figures of two Bodhisattvas. The figure on the right is that of Padmapani and the one on the left, probably Maitreya, the coming Buddha, for he holds a flask in his hand. The walls of the shrine are also painted, where a number of Buddha figures can be seen. On the ceiling of the shrine are floral designs, cherubs and other decorative motifs. The four cherubs floating in the clouds are bringing offerings of flowers from the heavens to the Buddha.

In the centre of the shrine is a huge figure of the Buddha. He is seated on a throne with his feet below. On his two sides are seen the usual chauri-bearers. In front of him, below, is the dharmachakra and two deer.

Between the antechamber and right side chapel, on the wall of the back corridor, is painted a Bodhisattva. The figure is considerably damaged, but the diadem on his head is intact. It is an extremely beautiful crown, inset with jewellery. The design of the crown is very rich in conception, and the artist seems to have concentrated all his skill into its execution. The Bodhisattva looks very handsome. To the left of the Bodhisattva is a dark princess with a graceful figure. She may be his consort.

Right Side Chapel

In the right side chapel is seen a beautiful group on the left wall. It is a group of ladies wearing tight cholis of a transparent material and short sarees. Their head-dresses are rich. One of them is wearing a striped scarf round her head. The lady on the extreme left is holding a basket with a greenish band around it. On the left is drawn a banana tree. Even after so many centuries the leaves of the tree look fresh. The composition of the panel is very good. All the four female figures are shown standing. The position of each of them is different. Below them can be seen four girls playing some game. The girl towards the extreme left wears a striped cloth. The design of the cloth deserves notice.

Hariti and Pancika Sculpture

These figures are carved on the back wall of the chapel. The story is told of Hariti who was originally a rakshasi. She was very fond of eating children. Her habit of feeding herself on children grew worse day by day and the habit persisted even after her marriage to the Yaksha Pancika. Her marriage with Pancika proved very fruitful and the union brought forth five hundred children. When her menace grew to serious proportions, the Buddha was approached with a request to do something about it. So he decided to teach her a lesson. He carried away the youngest of Hariti's children, called Priyamkara, and hid him under his begging bowl. Hariti searched for her dear child everywhere. She was completely overcome with grief and finally went to the Buddha and requested him to restore her child. The Buddha asked her in surprise as to why she should so much grieve

for the loss of a child when she had herself devoured the children of so many and besides she had lost only one of her five hundred. Hariti, in great sorrow, realized the injury she had done to many and at once resolved to give up cannibalism. On Hariti giving a solemn promise that she would never again eat human flesh and love all children as her own, the Buddha restored her child to her.

Hariti occupies an important position in Buddhist literature. She stands as the highest symbol of the concept of motherhood. She is popular not only in Gandhara but also in China, Turkistan and Java.

In the Ajanta sculpture Hariti is seen with her husband Pancika. She has a child in her lap. A number of children are seen sculptured below. They are the children of Hariti and Pancika.

Vidurapandita Jataka

The Story: The story concerns Vidurapandita, who as his appellation 'pandita' signifies was a very learned Brahmin. He was in the service of the king of the Kurus, whose name was Dhananjaya. The capital of the Kurus was Indraprastha. Dhananjaya was himself a very virtuous person. He was very religious-minded and performed all his duties correctly. Dhananjaya was extremely fond of his minister Vidurapandita, whom he held in great esteem. Vidurapandita was not merely learned. He was an eloquent speaker, very adept in giving discourses which held people spell-bound. He was learned in the Law and preached the Doctrine with the Buddha's wisdom.

Now, at the time when Dhananjaya was ruling at Indraprastha, there were three other kings who were very pious. A question now arose as to who among them was the most virtuous. It was decided that the problem should be put before Vidurapandita who was known for his great sagacity. The question was put thus: "The Naga king preaches forbearance, the Supara king gentleness, the king of the Gandharas abstinence from carnal lust and the king of the Kurus freedom from all hindrances to religious perfection." The answer of Vidurapandita was that none of them could be called completely virtuous since all these qualities together make a perfect virtuous being. All the four kings were completely satisfied with the answer.

The Naga king Varuna was so much pleased with the answer that he presented Vidurapandita his precious necklace. Vimala, the consort of the Naga king, on hearing about this expressed a desire to hear the discourse of the Pandita. The Naga king Varuna discussed this matter with his beloved daughter Irandati and suggested that she should seek a husband who would be able to procure for her mother the very heart of Vidurapandita. Princess Irandati took up the idea. She dressed herself in the choicest garments and spreading a beautiful bed of flowers she began to dance and sing. Irandati was extremely beautiful of figure and had a very sweet and melodious voice. As she was engrossed in her dance, the movements of which were tuned to her sweet voice, a Yaksha general named Purnaka happened to be riding in heaven on his magic horse. When the Yaksha Purnaka heard the voice of Irandati he was immediately attracted. He came down to find a bewitchingly charming young girl dancing with great zest and skill. Purnaka fell in love with her instantly. Without hesitation he told her of his love and expressed his desire to marry her. Irandati informed him of her resolve to marry one who would procure for her mother the heart of Vidurapandita. Purnaka promised to bring her the Pandita's heart. Purnaka then proceeded to the court of king Dhananjaya. He knew that the king of Kurus had a weakness for the game of dice. He, therefore, approached the king and suggested that they play a game of dice. He had brought with him an extremely precious stone which he offered to wager against Vidurapandita. The king agreed and the game was played. Dhananjaya lost the game and therefore Vidurapandita. Purnaka proceeded tó the Naga world intending to kill

Vidurapandita on the way. He tried to kill the Pandita but without success. Thereupon, Vidurapandita told Purnaka how to kill him, while at the same time pointing out to him the duties of a good man. The Yaksha Purnaka was so impressed by the Pandita's discourse that he brought the minister alive to the Naga world. Vidurapandita then gave a discourse on Law to the Naga king Varuna, the queen Vimala and his court. Varuna and Vimala were so pleased that they gave him permission to return to his old master, king Dhananjaya. Purnaka who had brought the great Pandita to the Naga world was rewarded with a prize—Princess Irandati.

The Painting: On the left in the royal court raja Dhananjaya is shown seated on a low throne, covered with cloth with zigzag design. The position of his hand and the expression on his face show that he is conferring with his ministers. Behind him two attendants are seen. To the left of the raja a beautiful figure of a lady can be seen. She is probably the wife of the raja. Her facial expressions show that she is dejected and worried. Her pose and her limbs are well drawn. Two ministers can be seen before the raja. One is shown seated on a carpet. He seems to be quite carefree. His attention is directed towards the king. The highlights shown on his chin, lips, nose and forehead make his figure very impressive. But the painter has disproportionately drawn the upper and the lower halves of his body. The lower half is much smaller as compared to the upper half. Purnaka, the Yaksha general. is shown standing. Near him his horse can be seen. He is standing in an attitude of respect, showing the jewel to the king and asking him to play a game of dice with him. To the right, the king is shown playing the game of dice with Purnaka. The dice-board can be clearly seen between the king and Purnaka. It has twenty-four divisions and is divided into two rows. A figure of a lady, probably the queen, is seen. She is looking appealingly at Purnaka.

Below this panel there are two scenes separated from each other by a balcony. In the balcony a rani, the wife of Dhananjaya, is seen in discussion with her dasi (maid servant).

The scene to the left shows king Dhananjaya seated on a striped cushion and in a very dejected mood. It seems that he has lost the game. Near him Vidurapandita, his sagacious minister, is shown. From the position of his neck and the hand it seems that he is showing his willingness to be handed over to Purnaka in fulfilment of the wager.

In the scene to the right, Vidurapandita is seen discoursing to the ladies of the palace before his departure with Purnaka. The figure of Vidurapandita is beautifully drawn. He is calm and quiet, unmoved in the least by the thought of leaving the palace for the Naga world. Behind him can be seen three ladies all superbly portrayed. They are all young and beautiful but seem to be in a meditative mood. Before Vidurapandita, Purnaka can be seen squatting on the ground. He has made a loop (dharmachakra) with his right hand and is hearing the teachings of the minister. By his side a door-keeper with his blue uniform can be seen.

Below these scenes a procession is depicted. In the procession horses with their arched necks, and elephants with their royal gait are painted. The trappings of the animals and the arms carried by the soldiers are all painted with extreme care as to details. On one of the elephants Vidurapandita can be seen with an umbrella over his head. The umbrella is symbolic of his spiritual supremacy. Purnaka is riding his horse. The procession comprises some footmen armed with swords, shields and kukris. A band consisting of two musicians can also be noticed, one beating a drum and the other playing upon a flute.

In the next scene, Vidurapandita is seen teaching the Doctrine to the Naga king Varuna. He is seen seated on a low stool, the design of which is very interesting. Vidurapandita has made a loop with his right hand. He has refined features, shining eyes and is in a contemplative mood. The limbs of his figure are well modelled and the drawing of the fingers is exquisite. Behind him Purnaka can be seen, seated on a cushion. The check design of

the cloth of the cushion looks very modern. In front of Vidurapandita is the Naga king. He has a halo of five serpent-hoods. He is also seated on a cushion. Behind him two ladies are drawn. They are probably Queen Vimala and Princess Irandati. The Naga king and the two ladies look towards Vidurapandita with profound humility and deep respect. They have all folded their arms and joined their hands. Their limbs and features are beautifully drawn.

To the right, in a separate apartment, two ladies are seen in conversation. They might be Vimala and Irandati. The drawing of these figures is also the work of a master artist.

Further to the right one can see an assembly of Naga chiefs. They are all seated in a circle; this has made it possible for the artist to depict the figures in various poses. The central figure is that of the Naga king Varuna, accompanied by his wife and daughter on two sides. Before him many Naga chiefs can be seen with one or two serpent-hoods. The number of hoods is probably indicative of the social and political rank of the person. Below this, on the left side, a princess is painted twice. First she is shown on a swing. She is probably Irandati. A lady on a swing is even today a usual scene in most of the villages especially before the beginning of the rainy season. Next, Irandati is shown talking to a young man. He is Purnaka, as can be seen from his horse. Irandati is standing, leaning against the pillar. She shows great restraint while talking with Purnaka. From the position of the hand of Purnaka, it seems that he is proposing to her and giving her a promise that he would bring the heart of Vidurapandita as desired by her mother. Next, one can see a Naga king and queen talking to their daughter about the proposal of Purnaka. The figures of the Naga queen and Irandati are delicately and elegantly drawn.

In another scene, in an apartment, a prince and a princess are seen. They are Purnaka and Irandati, who have been married after Purnaka's fulfilment of his pledge.

Purna Avadana

The Story: This is the story of Purna Avadana. Purna was the son of a prosperous merchant. He was the favourite of his father and mother. His mother was a slave-girl. Purna's father had a huge establishment at Surparaka. Now, it so happened that, when Purna's father died, two of his brothers who were extremely cunning and selfish deprived Purna and their eldest brother Bhavila of their share of patrimony. But this did not make Purna angry. On the contrary, adversity brought out the best in him, and he successfully launched a new business. He began trading in a commodity that had a big and ready market—sandalwood. Purna's trade became so prosperous that he soon became the richest and most respected member of the trading community. He undertook six sea-voyages and, like Sindbad-the-sailor, made pots of money. Afterwards, he decided to rest content with the wealth he had accumulated. But the merchants of Sravasti persuaded him to undertake just one more sea-voyage. On his seventh voyage, Purna heard the merchants singing songs in praise of the Buddha. These songs and his discussions with the merchants impressed Purna greatly, so much so that there and then he decided to take refuge in the Buddha. After his return, he sought and obtained the permission of his eldest brother Bhavila to renounce the world. Purna afterwards received instructions from the Buddha and became an arhat.

After Purna's renunciation, his brother Bhavila proceeded in a ship to a sandalwood forest. This forest was the property of a Yaksha named Maheshvara. Some of Bhavila's men got down from the ship to cut down the trees. The Yaksha Maheshvara, in anger, unleashed a powerful hurricane such as no ship could withstand. In their terrible plight, the crew of the ship remembered Purna and solicited his help. Purna with his supernatural powers became aware of their serious plight. He appeared on the ship and stopped the hurricane. Yaksha Maheshvara had to yield before the superior powers of Purna.

The Painting: Commencing from the left, the Buddha can be seen blessing a votary. The votary is Purna. Next to this can be seen a boat attacked by sea-monsters which is caught in the sea by storm. Bhavila's (the brother of Purna) voyage is depicted here. The ship seems to be made of wood. The construction is also very interesting. In the ship a human figure is seen. It must be Bhavila. Above these scenes, there is a large procession scene, where one can see Bhavila and a large congregation going to the Buddha. Further to the right, in the last apartment, the Buddha can be seen preaching the Doctrine to the congregation. The figures in the procession scene as well as in the preaching scene are artistically drawn.

Kshantivada Jataka

The Story: Once the Bodhisattva was born a hermit. He lived in a forest. His favourite subject of discourse had earned him the name of Kshantivadin, 'the preacher of patience'. One day the king happened to come to the forest with his queens and a dancing girl. He lay down there and after some time fell asleep. His queens wandering about in the forest happened to come to the hermitage and they were at once fascinated by the discourse of the hermit. When the king awoke, he found himself deserted for a hermit's discourse. He became very angry and drawing his sword cut off the hermit's limbs one by one and also punished the dancer. The earth thereupon swallowed up the king. The dying hermit, however, blessed the king and assured the queens that they would not be similarly punished for their king's impiety.

The Painting: On the right hand wall of the front corridor, a raja is seen seated with his legs crossed. His face is obliterated, but from his attitude and the manner in which he is brandishing his sword, he seems to be in a very angry mood. Before him, on the ground, is a kneeling figure of the court dancer. She is obviously frightened, and is begging forgiveness of the king, her master. This painting is really a masterpiece of Ajanta art. The dancer has an extremely graceful figure. Through the diaphanous costume that she is wearing the suppleness and beauty of her limbs can be clearly seen. The curves of her body are drawn with great delicacy and artistry. Her kneeling posture, her beautiful dress and rich jewellery, lend charm to her figure.

Cave No. 4

Cave No. 4 is a vihara datable to the 7th century A.D. The veranda is supported by huge octagonal pillars which have no bases. The capitals of the pillars are the usual broad ones, with a middle rectangle and two sides reaching to the roof. The capital rests on a big abacus and has no frieze. There are two cells at the two ends of the veranda. The hall has three doors, a middle one and two side doors. The main door at the centre is big and decorative. On the door frame a number of mithuna figures are seen.

On the right side of the door-jamb the following figures are carved. Starting from below: (i) Two figures are seen, one male and the other a female. The female figure is standing gracefully. She is holding a stalk with a flower at the top of it. The female figure is wearing a necklace and earrings. Over her head is seen a hood. She may be a Naga princess. The male is holding a staff in his hands. It is peculiar that the female figure is bigger than the male figure. (ii) Another panel of a male and a female. The female is taller than the male. The male figure is holding a snake (or a staff) in his left hand. His face is turned upwards. The lady is heavily reclined on him. She shows great bodily charm. With her left hand she has entwined her lover's neck. She is looking at him amorously. She is seen wearing a crown, a necklace and earrings. (iii) Flying apsaras. The female figure is reclining on the male figure. The figures are apparently in momentum

as seen by the position of their legs. (iv) Above at the top are a male and a female. They are both under a tree, standing on a lotus flower. The male figure is shorter than the female one. The lady is reclining with her left hand on the shoulder of the male who is holding a snake in his hands. To the left, on another door-jamb, is seen an animal with a rider. The rider is obliterated.

On the left side of the door-frame, beginning from the bottom: (i) A female and a dwarf. The female figure is not in a good state of preservation. (ii) Mithuna figure; a male and a female are seen standing gracefully. The male looks taller than the female. He is a distinguished person, and is shown wearing necklaces, armlets, girdle and a crown. The hairdo of the female figure is very interesting. Every tuft of her hair is beautifully carved. The male has put his left hand on her shoulders. (iii) Flying apsaras; the male wears a crown and the female a beautiful hairdress. (iv) Above, under a beautifully carved tree, is seen a beautiful lady in an interesting pose. She has drawn her left foot half way up and is resting it on the stalk of a tree. She wears earrings, two necklaces, armlets and bangles. She also wears a crown. She may be a princess.

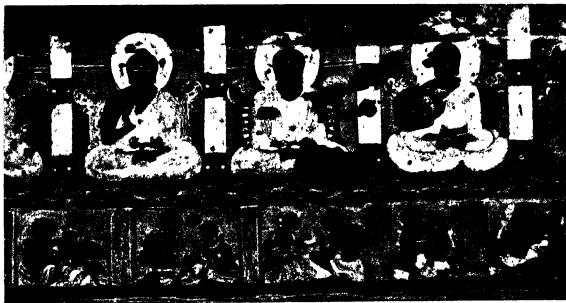
To her right, on another door-jamb, is an animal resting on a lotus. Below are a number of mithuna figures. On the door-frame is also seen beautiful floral scroll work. On the lintel are carved seated figures of the Buddha, and above, more Buddha figures in a chaitya type window.

On the left side of the door, in a deeply carved niche, is a seated figure of the Buddha on a lion throne, with his feet down on a lotus. There is an aureole round the head of the Buddha. On his two sides are the Bodhisattva attendants, holding chauris. Apsaras are seen on both sides of him. Two small pillars are also seen on the sides. Vestiges of painting can be noticed here.

On the right side of the door is carved the Litany of Avalokitesvara. The latter is standing in the centre. The various dangers from which Padmapani saved humanity are carved on his two sides. When people are in danger they seek refuge with Padmapani, who readily runs to their succour. From top to bottom: (i) Avalokitesvara seated on a lotus. (ii) A wild elephant is seen attacking a couple. The elephant looks ferocious. He is seen in a forceful posture. The couple in their fright takes refuge in Avalokitesvara. The male figure is seen seated with folded hands, seeking Avalokitesvara's help. (iii) A couple is seen pursued by a lion. The female has been left behind and looks thoroughly frightened. Her posture is completely natural. As she runs for her life, she casts a glance behind to see whether she has covered a safe distance from the animal. The male figure is seen with folded hands, seeking the help of Avalokitesvara. (iv) In this frieze, three figures are shown, two male and one female. A male figure carrying a heavy burden is seen panting for breath. The couple behind him is also shown carrying heavy burdens. But they both seem to be in joyful mood. They are walking happily. (v) Male musicians are seen below.

On the left side of Avalokitesvara, from top to bottom: (i) Avalokitesvara in the bhumi-sparsa mudra. He is seated. (ii) A woman beating a male (?). (iii) A male and a female figure. A female is seen threatened by a huge serpent. The serpent has raised its hood on a level with the head of the lady. The lady looks panicky. The male figure, with folded hands, is praying to Avalokitesvara for help. (iv) Two figures, with their hair dishevelled, taking refuge in Avalokitesvara. (v) Two devotees are seen kneeling before Avalokitesvara.

On the two sides of the central door are two windows. Their frames show floral designs.

INTERIOR: *Pillars of the Hall*: The pillars in the hall have big square bases. The shafts are octagonal. Above the shaft is an abacus, and above it the capital which is so familiar at Ajanta—a broad capital with a middle rectangle and two sides reaching to the roof, all in one single piece.

AJANTA, Cave No 17 *Top*, painting of an apsara from the veranda on right of entrance *Bottom*, painting of Buddhas and couples on the front

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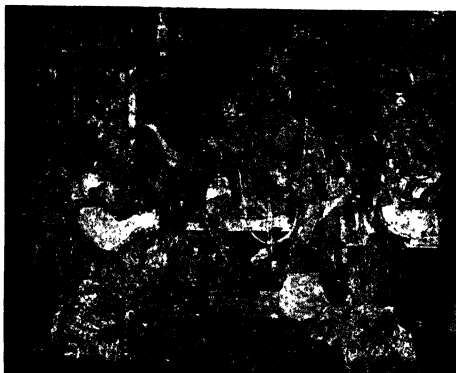
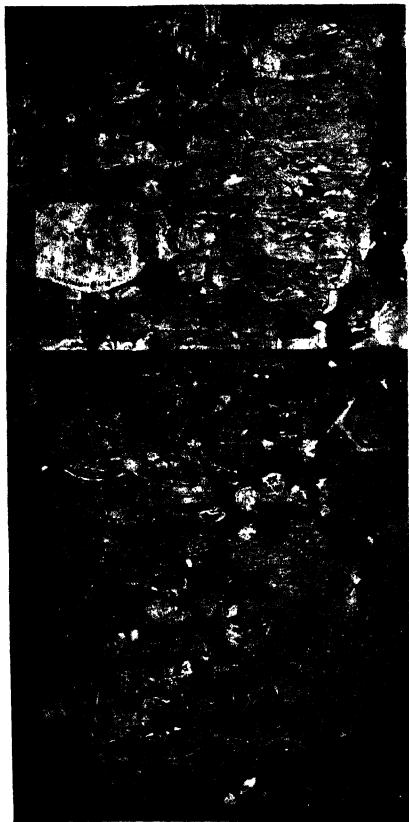
AJANTA, Cave No 17 *Left* painting of the Buddha standing before his wife Yashodhara and his son Rahula 'Mother and Child' *Right*, painting of a scene from the Vishvantara Jataka, the prince is shown leaving the palace with his consort and then again in a chariot

AJANTA, Cave No 17 *Top*, a scene from the Vishvantara Jataka, depicting Jujuka receiving money for the return of the king's grand-children *Bottom*, a scene from the Maha-Hamsa Jataka, showing the Divine Goose delivering a sermon before the King and Queen of Banaras

AJANTA Cave No 17 Painting of the Buddha preaching a sermon (bottom panel)

The roof of the hall is supported by 28 pillars. There are two cells in the front corridor, one on each side. There are six cells in the left corridor and six in the right corridor. Five more cells have been excavated in the back corridor, one on each of the sides and five in the back wall of the corridor. On the left is an unfinished chapel.

The two pillars which are in front of the pillars of the antechamber are beautiful. The base is simple and rectangular. Four dwarfs are carved just above the base. Some of the dwarfs are shown holding musical instruments. This may be an indication of its being a Music Hall. At the top of the base where the shaft begins is a beautiful floral pattern where garlands are beautifully carved. From here, the shafts become fluted and are interspersed with floral bands. Both the shafts are very decorative. Garland patterns can be seen on top of the shafts. Above the shafts are huge square abacuses with beautiful frieze work on them. On two sides of the abacuses full lotus medallions have been carved. In the frieze are seen horses with faces on opposite sides. Above, on the rectangle of the broad capital, musicians with musical instruments can be seen.

Pillars of the Antechamber: The antechamber has two pillars. Their base is octagonal and the shaft is fluted; then comes a plain round band, then a narrower band, then again a plain round band, then another band, then an inverted half-lotus design, then an amalaka, and on the top a lotus capital.

The Antechamber: On the two side walls of the antechamber are four huge standing figures of the Buddha, in the varada hasta mudra, two on each side. On the two sides of the door of the shrine, two more Buddha figures in the varada hasta mudra have been carved. Two devotees are seen seated at the feet of the Buddha figure on the left side of the door. On the door-frame are eight standing figures of the Buddha in the varada hasta mudra, four on each side. Besides, there are two seated Buddha figures with attendants.

The Shrine: Inside the shrine is a big figure of the Buddha sitting cross-legged and in the dharmachakra mudra. He is in deep meditation. On his two sides are seen standing the usual Bodhisattvas. Below the figure of the Buddha is carved a dharmachakra and two deer and devotees are seen on both sides of the deer. These are beautifully carved in full relief. More devotees are seen on both sides of the Buddha figure, all in attitudes of adoration.

Other Sculptures in the Shrine: On the left wall of the shrine are three panels of the Buddha in the varada hasta mudra. There are two panels one above the other. In the panel below is a Buddha figure sitting cross-legged. Above is a standing Buddha figure with attendants. Then there are three more Buddha figures in the varada hasta mudra. On the right wall of the shrine is first a standing Buddha and then a seated Buddha. Another besides them is standing in the varada hasta mudra. On the front wall of the shrine, on the left, are two figures of the Buddha.

Cave No. 5

Cave No. 5 is a small unfinished vihara, datable to the 7th century A.D. In the front veranda, on the right, is seen a cell. Of the veranda pillars, only one is intact. It has a square base, an octagonal shaft and a broad capital. The window on the left of the door shows some decorative designs on its frame.

The door-frame is decorative. In the door-jamb, two small pillars are carved. The shaft shows floral patterns. The base is squarish, but long. The shaft above becomes fluted and shows floral bands. On two sides of the door-frame, beautiful female figures have been carved. On the right, on a makara (sea-monster), is carved a beautiful devi. She is reclining on a dwarfish figure, holding a snake (?) in her hands. The devi's form is graceful. She wears a crown, a necklace and bangles. Her dress is seen reaching down to

the feet and to some distance from them. It looks like two ends of a dupatta such as the women of the Punjab use. She is holding a flower in her right hand. The tree under which she is standing is clearly carved. On the left side of the door-frame are seen two female figures on a makara. One is a devi and the other, her attendant. The devi is standing on a makara. The makara has opened its mouth and shows its big teeth.

Cave No. 6

Cave No. 6 is a vihara and is datable to the 5th century A.D. This is the only two-storeyed vihara at Ajanta. The entrance door of the vihara is very simple. It has two windows on each side. The roof of the lower storey is supported by sixteen pillars which have no bases and no capitals. They are octagonal and taper upwards.

There are two cells on the two sides of the front corridor, a little inside. Six more cells are in the two side corridors, three in each. Two more cells are carved, one on each side of the back corridor.

The one good pillar of the antechamber (leading to the shrine) has a long and square base. The shaft is octagonal. Then it takes the shape of a vase. The vase-shaped pillar is fluted. Above this is an amalaka and then a square capital.

On the left wall of the antechamber, over the right half of the wall, is a painting which is intact. A Buddha figure is seen sitting cross-legged on a lotus. He is shown in the dharmachakra mudra. Smaller Buddha figures along with plants and flowers have been painted to his left. Below, to the left of the Buddha, is seen a graceful and fair lady, her hands above her head. She seems to be holding something. The features of the lady are very delicate. On the left side of the shrine door is seen a big earring. With some effort, the head of a lady can be discerned. She is dark, but her features are sharp. Part of her hair-style is seen. She is wearing an ornament in her hair. On the right side of the shrine door is seen the hand of a doorkeeper. In his decorative belt, daggers may be noticed. The fingers of his hands are delicately drawn. On the right wall of the antechamber is the scene of the Temptation of the Buddha. The Buddha is seated in the bhumisparsa mudra. He looks calm and serene as he sits cross-legged. His left hand is on his feet. His right one is shown touching the earth. All round him is seen the army of Mara, the Lord of Passions. On the right of the Buddha is seen a male figure. Its head is destroyed. But from the rich necklaces which adorn his person and his crown he seems to be Mara, who is directing the operations of his army. Mara is wearing a dhoti with a design. The head of an elephant with its trunk is seen close by the crown of Mara. Further up is seen a hideous monster with two of its side teeth curling outside its mouth. On the left side of the Buddha, sitting on a horse, is an ugly female. Her features are crooked and her breasts are loose and drooping. Below the figure of the Buddha is seen half of the face and the complete hairdress of a lady. The part of the face which can be seen is handsome. She may be one of the seven daughters of Mara.

Shrine-door: The door-frame of the shrine is lavishly carved. On two sides of the door-frame is a gauge-design, then two pillars supported by dwarfs. These pillars have an inverted lotus base. Above the base is a floral design. The shafts are roundish and with garland patterns and taper upwards. On top are lotus capitals. Above, out of the mouths of two elephants, shown on both sides, a garland is issuing, which makes a sort of torana. On the lintel is carved a seated Naga king with his attendants. A serpent hood is seen above his head. Flying apsaras may be noticed on two sides of the door-frame. Two female figures are also seen, one on each side, with floral designs carved above.

Shrine: In the shrine is a Buddha figure, sitting cross-legged in the abhaya mudra. He is seated on a lion throne. Below is seen a dharmachakra with two small deer, one on each

side of it. On two sides of the Buddha figure, on a level with the Buddha's shoulders, are seen two fearful makaras. Near the entrance door of this cave, to the right is a staircase which leads to the second storey of the cave.

Second Storey: On the right side of the veranda of the second storey is an antechamber leading to a cell. It has two pillars. The base of each pillar is square and then it becomes octagonal. At the top of the octagonal shaft is a floral design, then an abacus with a floral frieze. Above this is a vase, an amalaka and a lotus capital. Above this again, on the triforium, are Buddha figures. Above the staircase itself are carved small seated Buddha figures in various attitudes. On the left side of the veranda is another antechamber, similar to the one near the staircase. There are some paintings on the right and back walls. In the veranda, there are some pillars. They have an octagonal base, then sixteen sides. The shaft is fluted. Above the shaft is an amalaka and then a square plain capital. One pillar shows floral bands on its shaft. On two sides of the veranda are two pilasters. One of them shows half-lotus medallions. The elephants on the capitals of both the pilasters are interesting. They are shown holding lotus flowers in their trunks. In the left side window, on its right wall, is carved a standing figure of the Buddha in the varada hasta mudra, with attendants. Dwarfs are seen on both sides of the Buddha. On the left wall of the window, the Buddha is seated on a lotus with his Bodhisattva attendants.

Outside the front veranda, in a chamber on the left, is seen the Buddha on a lion-throne, with attendants.

Interior of the Second Storey: The ceiling of the second storey is supported by twelve pillars. In the front corridor, on the two sides of the entrance-door, are carved a number of sculptures.

(a) On right side of the door as one enters: (i) Two Naga figures with serpent hoods above their heads are shown holding the stalk of a lotus on which the Buddha has placed his feet. Both Nagas are sitting in a peculiar position. They are resting on their toes and knees. A third figure is seen on the right. The Buddha is seen in the dharmachakra mudra. He has an aureole round his head. His attendants are seen riding on makaras. (ii) In another panel, the Buddha is seen seated in the dharmachakra mudra on a lion throne. On his two sides are seen makaras on which Nagas are seated. Apsaras are seen on the two sides of the Buddha. (iii) In the next panel, the Buddha on a lion-throne can be seen.

(b) On the left side of the door as one enters are seen: (i) a Buddha figure in dharmachakra mudra, resting his feet on a lotus flower supported by Naga figures and (ii) A figure of the Buddha in dharmachakra mudra.

Right-hand Chapel: In the front corridor of the hall there are two chapels, one on either side. The door-frame of the right-hand chapel is very decorative and painted. Paintings on both sides of the door-frame are intact. They show door-keepers. A number of door-keepers are seen on either side of the chapel door.

Right Wall of the Front Corridor, Left of the Chapel-door of Chapel on Right: On the left wall is seen the tall figure of a door-keeper. He is wearing a short underwear. The rest of his body is bare. He is also wearing a necklace and earrings. To his right is seen a beautiful female figure. She is tall and graceful. Her hair-style is simple and attractive. She has a 'bindi' in the parting of the hair and a beautiful lotus flower in her hair. Her earring is rich and decorative. She is wearing necklaces, bangles and an ornamental waistband of pearls and rubies. She has a charming figure. Her scanty clothing and rich ornaments indicate that she is a princess.

A few other figures are also seen on the door of the right side chapel.

Paintings on the Left Wall of the Chapel-door: Four figures of door-keepers are seen, two tall and two short.

Figures on Right Side: A tall figure wearing striped shorts is seen. He has earrings and

necklaces. On his left is seen a shorter figure wearing a dhoti. On the left is shown a short standing figure resting against the wall. The figure is standing in a very natural position. All the weight of the body is thrown on the left foot, with the support of the wall on which the back rests. The right foot is on the floor, touching it lightly. He is holding a crooked staff in his hands. To the right of this figure is seen a taller figure of another door-keeper, with the face turned downwards. In the interior of the right hand chapel, on the right wall are seen a number of Buddha figures in different mudras. It may be the miracle of Sravasti. In the back wall of the chapel is a cross-legged sculpture of the Buddha seated on a lion-throne. On two sides are two more figures of the Buddha in the varada hasta mudra. Two Naga figures with serpent hoods seated on makaras can also be noticed. On two sides of the Buddha are carved flying couples.

Chamber of the Left Side: On the facade of the chamber on the left is a beautiful elephant frieze. In the middle of the frieze is depicted an elephant-fight. It looks very real. Another elephant, towards the right of this one, looks very much frightened. Numbers of elephants are seen in this frieze, each a masterpiece. It is obvious that the artist who executed this frieze was intimately familiar with the anatomy and life of elephants.

In the left corridor are seen three cells. The cell in the middle is approached through a chamber. There are three more cells in the right corridor, with the middle cell approached through the chamber. The artists of Ajanta never neglected symmetry.

The pillars which support the ceiling have a square base, an octagonal shaft, an abacus and a broad capital. The middle rectangle contains a Buddha figure.

In the back corridor, two more cells are seen, one on each side. On the left of the antechamber is a chamber leading to a cell. On the wall between the chamber on the left and the antechamber is a sculptural panel. It shows a standing figure of the Buddha. A devotee is seen below. A torana is carved around the figure of the Buddha. On the wall between the antechamber and the chapel on the right side is another sculptural panel, showing a standing figure of the Buddha. In two more panels on this wall, two more standing figures of the Buddha are carved.

Right Side Chapel of Back Corridor: On the back wall of the chapel the Buddha is shown seated on a lion-throne. Flying couples are noticed on two sides of the Buddha. On the right wall of this chapel the Buddha can be seen with an attendant on his left. On the left wall are seen two Buddha figures in the varada hasta mudra.

Antechamber: On the left wall of the antechamber is a large figure of the Buddha. On its right, below, is painted a bhikku. He is seated in a peculiar position—reclining forward with his toes and knees resting on the ground. He is pot-bellied. His face is turned upwards. He is holding a lotus in his left hand. In his right hand he is holding by the handle a small box with its lid open. He is wearing a short dhoti which reaches just above his knees. The figure is completely intact. This is one of the masterpieces of Ajanta art. Next to this panel is carved a standing figure of the Buddha in the abhaya mudra. It has a coat of whitish paint and still shines. Four devotees are shown seated below.

In the next panel is a Buddha figure in the varada hasta mudra with a devotee below. Above is another Buddha figure in the same attitude. To its right are two seated figures of the Buddha on lotus-flowers.

On the right side of the wall are two huge figures of the Buddha in the varada hasta mudra. Devotees are seen below. On the left side of the door leading to the shrine is carved the figure of the Buddha with devotees below.

Shrine: In the shrine is a Buddha figure seated cross-legged on a lion-throne. Below are seen a dharmachakra and two deer. There are attendants on the two sides. Flying apsaras are also carved on the two sides of the Buddha. On the right side wall are sculptured three figures of the Buddha. On the right side of the door, inside the shrine, are two

figures of the Buddha. Two more figures of the Buddha are carved on the left side of the shrine door.

CAVE NO. 7

Cave No. 7 is a vihara datable to the 6th century A.D. The roof of the veranda is supported by eight pillars, two types of which may be noticed here. (i) The base is huge and of octagonal shape. Above this is an amalaka and then a lotus capital. (ii) This type has no base. The shaft is octagonal and the capital is broad and plain. Two cells may be noticed on either side of the veranda.

The veranda opens into the antechamber which is at the centre. The pillars of the antechamber show a broad base, square in shape, then another square base. The shaft which begins here is first octagonal and then becomes fluted, then again becomes octagonal. The capital above is square in shape.

On the left wall of the antechamber are sculptured twenty-five figures of the Buddha in various attitudes. A row of Buddhas is carved below. On two sides of the central Buddha figure, Buddha figures are seen in the varada hasta mudra. Above, the Buddha is seen seated on lotus flowers in different attitudes. Still above, he is seen standing in the abhaya and varada hasta mudras. Above, he is again seen seated in various attitudes. On the left side of the shrine-door are seen three Buddha figures in meditation. On the right wall of the antechamber are seen fifty-eight Buddha figures seated in different attitudes. Below, in the middle, a Buddha figure is seen seated on a lotus, the stalk of which is held by two Nagas. On the right side of the door leading to the shrine, two Buddha figures are seen below. Above is seen a figure with a serpent hood above its head.

The door-frame of the shrine is decorative. Above, on two sides, are two very graceful female figures. They are both standing on makaras. Below, in the door-frame, figures of the Buddha, seated and standing are seen. The door-frame is supported by two lions and two dwarfs.

Shrine: On the back wall of the shrine is a figure of the Buddha sitting cross-legged on a lion-throne. There is an aureole behind the Buddha's head. On his two sides are the usual Bodhisattva attendants, holding chauris. Flying figures are seen on both sides of the Buddha figure. On the two side walls four Buddha figures are seen standing in varada hasta mudra, two on each side. A number of Buddha figures are seen sitting cross-legged, on all sides.

CAVE NO. 9

Cave No. 9 is a chaitya (cathedral) datable to the 1st century B.C. It has a small entrance. Two windows are seen on two sides of the door. A number of arches are found above the small entrance door. On two sides of a beautiful chaitya window more arches of the berm type are seen. Two huge figures of the Buddha in the varada hasta mudra are sculptured on the side walls of the facade. Above the facade are more false windows of the berm type. On the left of the chaitya window are two standing figures of the Buddha in the varada hasta mudra. On the outer wall of the cave, on the extreme right of the door, is a beautiful dagoba with an umbrella.

The chaitya hall inside measures 45′ × 22′ 9″ × 23′ 2″. There are twenty-one pillars in the chaitya, having no base and no capital. They are plain octagonal pillars tapering upwards. On the pillars standing Buddha figures are seen painted. A number of paintings may be noticed inside the chaitya. In the interior, on the front wall, is a group of votaries. Four devotees are seen with garlands and with cloth round their heads. From the head-dress, serpent hoods are seen peeping out. A number of trees may be noticed in the background.

A few paintings, not very clear, may be noticed on the side walls and on the ceiling of the side aisles. Some Buddha figures may be seen above the pillars that support the chaitya roof.

On the wall of the left aisle, behind pillars 1 and 3, a group of votaries is seen approaching a stupa. They are all dressed in dhotis that cover only their loins and then fall loose in between the legs. They all have turbans wound round their heads and their hair which is all curled up can be seen through the turbans. Serpent hoods are also seen protruding out of their hair-dresses. They are obviously Nagas. They are all walking in the same direction. The stupa which they are approaching is seen behind pillars 4 and 5. It is different from the usual type and shows a number of umbrellas.

On the right wall, above pillars 8 and 9, a Buddha figure is seen seated on a rich throne. The painting is much damaged. The throne on which the Buddha is seated is very decorative. Above the Buddha is an umbrella, symbolic of his spiritual royalty. He is in the dharmachakra mudra. On his two sides are seen Padmapani and Vajrapani. They are both richly ornamented. Their crowns are decorative, being inlaid with precious stones. Their necklaces are of pearls, rubies and other precious stones. Their armlets and wristlets are also very rich. They are shown wearing striped garments below their waist, which reach just above their knees.

Behind the stupa of the chaitya, on the back wall, in one scene, the Buddha is seen preaching to a congregation. The Buddha is sitting cross-legged in the dharmachakra mudra. He is wearing a robe. On his left is Padmapani with a lotus flower in his left hand. Half his head is obliterated. But his rich necklace can still be seen. He is wearing armlets and wristlets. To the Buddha's right is Vajrapani. His face is intact, and so is part of his crown. His necklace cannot be seen because that part of his body has peeled off. He is wearing armlets and wristlets. Monks in yellow robes are seen below sitting with folded hands.

Further up is a stupa. It has several medhis (bases) and the anda (dome) is almost round. Above the anda is the harmika and then an umbrella. On the base of the stupa is an inscription.

The Buddha is seen seated in the dharmachakra mudra, with his feet down on a lotus. On his two sides are seen Padmapani and Vajrapani. On the left of the Buddha is seen standing a sadhu. His hair is tied above his head. He has a beard and moustache. He is wearing a dhoti, one part of which taken from the waist is thrown behind the shoulder. He has folded his hands and is bowing down with reverence before the Buddha. Below, female figures are seen. On the right of the Buddha a monk is shown standing.

The Stupa

Cave No. 9 is a chaitya of the Hinayana group. The stupa is consequently not carved. It is plain. The base of the stupa is round. Above the dome is the harmika, which is surmounted by a series of slabs which may signify the Buddhist heavens. The base and dome are plain and at the base is a stone ring. The heights of the base and dome are almost equal, the base being slightly taller than the dome. The stupa is hemispherical in shape.

Cave No. 10

This is the oldest of the Ajanta caves and is datable to the 2nd century B.C. An inscription in the cave supports this view. It is a chaitya. It has a huge semicircular opening. The crevices carved in stone in the ceiling for wooden rafters, the vaulted ceiling of the aisles, etc., are proof of its early construction. There are a number of paintings in the cave, most of them in bad condition.

Procession of a Raja

This subject is painted on the wall of the left aisle.

The painting shows the arrival of a raja with his retinue to worship a Bodhi Tree. These figures are almost in ruins and can be made out only with difficulty. A Naga raja is seen with his retinue. A beautiful female attendant is holding an umbrella over his head. A number of other female figures, all young and beautiful, are seen, accompanying the raja. Further up, the raja's retinue is seen offering worship before a stupa. In another scene, the royal party is seen passing through a torana (decorative gateway).

In another scene, a number of soldiers are seen accompanying the Naga king. They are armed with bows, arrows and battle-axes.

The Shyama Jataka

The Story: Once the Bodhisattva was born as Shyama and lived in the Himalayas with his blind parents. Shyama's father was a dentist in his previous existence and, on the advice of his wife, had destroyed one of his patient's eyes for non-payment of fees. Both of them were therefore born blind in their next existence. The king of Banaras, when he came for a hunt, mistook Shyama for a Naga and struck him with a poisonous arrow to discover his identity. Shyama told the king his story and the king, repenting, promised to look after his helpless parents. The mother of Shyama, when taken to his dead body, lamented and said, "If it is true that Shyama has done none but virtuous acts, let the poison in his veins lose its strength and become harmless. If he has never uttered a lie, and has tended his parents night and day, let the poison be conquered and dispersed! May the merit we have accumulated, his father and I, triumph over the violence of the poison. Let Shyama live again!" This invocation was repeated by his father, and by a Devi, Bahusodri, who had given birth to the Bodhisattva in a previous existence. The young man regained life and his parents recovered their eyesight.

The Painting: The first episode is painted between pillars 14 and 15 of the chaitya on the left side wall. Here, the king of Banaras is seen standing on the ground. He is wearing a dhoti and an upper garment which looks very much like an underwear of cloth. He has stretched his bow and is ready to discharge the fatal arrow. A horse is seen to his right. His retinue, armed with spears, bows and arrows and shields, is seen behind him. Above on a tree is seen a male figure making a sign to the king, asking him not to shoot. But the king is not looking towards him. Two more members of the king's retinue are seen ahead of him.

The second scene is painted behind pillars 13 and 14. In the second episode, an old woman and an old man are seen. The old woman seems to be in great distress. She is obviously torn with grief. Her face shows great sorrow. Her breasts are shown loose and drooping. She wears only a saree. Her only ornament is her earring. She is the mother of Shyama. Shyama's father is shown standing next to her in profound sorrow. His face shows great sadness at the loss of his dear son. He has a growth of moustache and beard. He looks like a sadhu. To their right is seen the Raja of Banaras who has accidently killed their son. His face is destroyed. Therefore, the expression on his face cannot be studied. But the position of his head and hands indicate that he is begging their forgiveness. A number of deer may be noticed in the background.

Shad-danta Jataka

The Story: Once the Bodhisattva was born an elephant. He was an extraordinary elephant. He had a white skin and his face and feet were red. As he grew up, his form increased enormously. He had six tusks. His enormous bodily form, his great strength, his extraordinary colour and his six tusks automatically made him the chief of all the ele-

phants in the jungle. He had in his huge herd 80,000 elephants. The six-tusked elephant lived in the Golden Cave, near a lake surrounded by beautiful lotus growth. The Bodhisattva elephant had two wives, Chulla-Subhadda and Maha-Subhadda. Once the Bodhisattva elephant was presented with a lotus flower by his favourite attendant. He in his turn presented it to Maha-Subhadda. This act enraged his other wife Chulla-Subhadda who felt greatly humiliated. To make matters worse, another incident happened which confirmed Chulla-Subhadda in her opinion that her Lord preferred Maha-Subhadda to her. Once, the three of them went to a Sal grove. The six-tusked elephant shook a Sal tree under which they were standing. The tree was in full bloom. As he shook the tree, all the flowers and green leaves fell on Maha-Subhadda and the dry leaves and red ants fell on Chulla-Subhadda. This made Chulla-Subhadda furious. She became green with jealousy and anger. There and then she swore vengeance on her Lord for thus treating her. She prayed God to this effect: "Hereafter, when I pass hence, may I be reborn as a royal maiden and on coming of age may I attain to the dignity of the queen consort of the raja of Banaras. Then I shall be dear and charming in his eyes and arrange to send under the royal command a hunter with a poisoned arrow and slay this elephant, and thus may I be able to have brought to me a pair of his tusks that emit six-coloured rays."

God granted her prayer, and her will was done. She was born a royal maiden and when she came of age, she was married to the Raja of Banaras. The Raja loved his wife greatly. The queen now pretended illness and told the king that only the tusks of the six-tusked elephant could cure her. She told the king the exact spot where the elephant lived. She appointed Sonuttara to kill the elephant. Sonuttara went to the forest accompanied by another hunter. The six-tusked elephant saw him and knew that he had come to kill him. He allowed himself to be killed at the hands of Sonuttara. Sonuttara, after striking the poisoned arrow, tried to remove the tusks of the elephant, but did not succeed. Thereupon, the Bodhisattva elephant who was not yet dead removed his tusks himself and offered them to the hunter. Sonuttara and his friend then carried the tusks to the Queen. The Queen of Banaras, when she saw the tusks, was so much filled with grief for having killed somebody who in her former life was her husband, that she fainted and died on the same day of a broken heart.

The Painting: Several scenes depicting this story are vividly portrayed. But, due to the vandalism of the visitors who have inscribed their names on the frescoes the figures are not easily visible.

Commencing from the left, one sees a python round the trunk of a tree. He has caught one of the legs of an elephant who is trying very hard to free himself. Several other elephants are seen coming to help him. Further, one can see a royal elephant with a white skin and six tusks. The figure of the elephant is skilfully drawn. Further to the right, an elephant is lying prostrate and Sonuttara, the hunter, is seen cutting the tusks with a saw. Sonuttara wears a long coat with short sleeves of striped cloth. Another male figure is seen tying the tusks to a bamboo with a rope. He is the companion of Sonuttara. Further, the hunter is seen carrying the tusks, hung in slings at both the ends of a bamboo. Further, the Bodhisattva elephant is offering a flower to another elephant who represents Maha-Subhadda. The lake-scene is further depicted, where the Bodhisattva elephant is seen standing under a Banyan tree. The Sal tree and the Banyan tree are realistically drawn.

Next, in a royal palace, a hunter and his companion are shown to have brought the tusks. The King of Banaras and his Queen are seated on a royal throne. The Raja is supporting the Queen, who has fainted at the sight of the tusks. The figure of the Raja is superbly drawn. A number of female attendants are seen around them. One of them is fanning the Queen. The other is bringing something (probably water) in a round vessel. The third one is seen offering a drink to the Queen. The fourth one is massaging the soles

AJANTA, Cave No. 17 *Top*, painting of a scene from the Hasti Jataka *Bottom*, painting of the elephant Nilgiri. on the right wall of the veranda.

AJANTA, Cave No 17 *Top*, painting of prince Vishvantara distributing alms, on the left wall of the veranda
Bottom, Simhala on a white horse a scene from the Simhala Avadana

AJANTA, Cave No 17 Painting of an amorous couple (Prince Vishvantara and his wife Madri) on the left side wall of the veranda

AJANTA, Cave No 17 Indra flying down to earth to test Vishvantara, on the left wall of the veranda

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of the Queen's feet. Every figure in the panel is drawn in minute detail. All the figures contribute the same feeling of pathos.

In the next scene, the Raja is seen commanding the hunters to bring the tusks of the elephant. He is shown seated on a throne and the hunters are standing before him with folded hands. In the next scene the Queen is shown seated on a stool in thoughtful mood. The King is trying to console her. Three maids are seen round her. The next scene shows the Raja with his Queen proceeding in a procession to a chaitya, obviously for offering prayers.

The whole Jataka is artistically and ingeniously drawn. This is one of the most important paintings at Ajanta. The perfect technique, the imagination shown in drawing details and the delicacy in delineation of the figures indicate a glorious tradition in art, which had been developing for centuries.

The Figures of the Buddha

On the pillars of the cave, several figures of the Buddha can be seen. Some of these figures display art of a high order. In one of the panels the Buddha is shown in the dharmachakra mudra, seated on a low throne, with a halo behind his head. His eyes are half-open. Before him is a one-eyed monk, respectfully praying to the Buddha with folded hands. He is wearing a loin cloth. The folds of the cloth are skilfully drawn. Near the feet of the Buddha, another monk is seen holding a garland in his hands. He is kneeling at the feet of the Buddha and is looking at the face of the Buddha with great expectation. Many flowers are seen strewn on the ground.

In another panel the Buddha is shown standing on a lotus-seat with two bhikkus before him. The features of the Buddha here are different from those of the previous panel. The modelling of the head is perfect. His complexion is golden. His features are refined and are beautifully drawn. The fingers of his hands and the toes of his feet are delicately portrayed.

The Stupa

This is the oldest and the biggest of the Ajanta stupas. The base of the stupa is round, and surrounding the base is a ring. Above the rounded base rises the dome which is semicircular in shape. Above this rises the elongated harmika and above it, the trivarnika (symbolic of the three refuges, the Buddha, the Dhamma and the Sangha). The stupa is plain and simple and is hemispherical in shape. No Buddha figure is sculptured anywhere as it is a Hinayana chaitya.

CAVE NO. 11

Cave No. 11 is a vihara datable to the 5th century A.D. The pillars of the veranda have square bases, octagonal shafts and broad capitals. The ceiling of the veranda is painted with floral and geometrical designs. On the right side of the wall of the veranda some figures are carved in three panels. In the middle panel the Buddha is seated with his feet below. On his two sides are the usual Bodhisattvas. Devotees are also seen. On the right side of this panel, the Buddha is shown with attendants and devotees. On the left side of the middle panel, the Buddha is seen standing with attendants.

This cave is different from others on account of two things. Firstly, it has stone benches for monks such as can be seen in one of the viharas at Nasik. Secondly, the two windows on the two sides of the door each have two small pillars.

A beautiful figure of a Bodhisattva is painted on the back wall of the veranda, to the left of the door leading to the hall. The Bodhisattva's complexion looks wan and his limbs stout. His left hand is intact and shows fine workmanship. He is delicately holding lotus

flowers which have been drawn with great skill. He is obviously Bodhisattva Padmapani. He is wearing a high crown of gold inset with precious stones. Ribbons may be noticed in his hair. To his left, a pair of votaries is seen offering flowers to the Bodhisattva. The figure of a female is beautifully drawn. Her pose, limbs, features, ornaments and hair-dress are all elegantly drawn. To the right of the Bodhisattva a couple is seen. They are drawn very artistically.

Near the crown of the Bodhisattva a pair of peafowl is seen. The drawing of these birds is natural and realistic. It also shows the close study by the artist of the habits and movements of birds.

Further up, on the left of the window on the left, may be seen a figure of the Buddha. The figure is faint. The Buddha is looking downwards. Sparks of light may be seen emanating from his body.

On the back wall of the veranda, on the right side of the door, another figure of a Bodhisattva is seen. He may be Vajrapani. But this cannot be made out, as the figure is largely obliterated. The jewellery of his rich crown and part of his face can be seen. He is looking downwards. He is wearing rich necklaces.

The frame of the door leading to the hall is supported by two lions. Otherwise, the door-frame is plain. The hall of the vihara is 37′ in breadth and 28′ in depth. It is 10′ high. The roof of the hall is supported by four pillars. They are all of the same type. The base is small, the shaft is octagonal, above which is the amalaka and above that a square capital. The hall opens into a number of cells. There are three cells in the wall on the left and three more in the back wall.

The shrine of this cave indicates that this cave is the latest of the Ajanta viharas, because it is the only shrine at Ajanta which has a circumambulating passage (pradakshina path) round the figure of the Buddha. The Buddha is seated cross-legged. A devotee is seen below.

CAVE NO. 12.

Cave No. 12 is a vihara datable to the 1st or 2nd century A.D. It belongs to the early Hinayana group. There is only a bare hall without a veranda. It is completely open. The hall opens into twelve cells in the two side walls and the back wall. Above every cell false berm-type windows have been carved. Each cell has two stone-beds.

CAVE NO. 13.

Cave No. 13 is a Hinayana vihara datable to the 1st or 2nd century A.D. It has seven cells, each with two stone-beds. Above the cells are false berm-type windows.

CAVE NO. 14.

Cave No. 14 is an unfinished vihara.

CAVE NO. 15

Cave No. 15 is a vihara datable to the 5th century A.D. The pigeons carved over the door-frame are very interesting. They are seen picking up and eating corn. They are drawn very realistically, and show the intimacy of the artist with the habits of the birds he has carved.

There is a figure of the Buddha in the shrine. He is seated cross-legged in an attitude

of meditation on a lion-throne. The Buddha looks very young. There is a halo behind his head. A flying figure is seen to his right.

Cave No. 16

Cave No. 16 is a vihara datable to the 5th century A.D. The veranda measures 65′ × 10′ 8″. It is supported by six octagonal pillars and two pilasters. The pillars of the veranda are of one type. The base is thin and square. Above it rises the shaft, which is octagonal in shape and tapers upwards. The two-armed capital is broad, with a middle rectangle and two sides curving to the top. The pilasters are beautiful. They are fluted and have garland and floral carving towards the neck. The capital touches the roof in waves. There is an inscription inscribed on the left wall, near the end of the facade, bearing the name of the Vakataka king, Harisena, who ruled from A.D. 475 to 500.

The hall of the vihara is 66′ 3″ × 65′ 3″. Its height is 15′ 3″.

Hasti Jataka

The Story: Once, the Bodhisattva was born an elephant and lived alone in a forest. Now, it so happened that as he was wandering about in the forest he heard the loud wailings of a large number of people. He was greatly surprised on hearing the cries of distress and rushed to the place from where the noise was coming. When he arrived at the place he was surprised to discover a party of seven hundred wayfarers, all in profound grief. For days together they had not had anything to eat and therefore were in great distress. When the wayfarers saw a huge elephant approaching in their direction they became panicky and wanted to run away if they could. But they were restrained from doing so by the Bodhisattva elephant, who assured them that they would come to no harm through him. He then asked them as to how they had come to such grief. They told him that they had been driven away by the king and had nothing to eat for days together. The elephant knew that the wayfarers would get nothing in the forest and that they would all die of starvation if he did not provide them with an adequate supply of food. He decided to sacrifice his body, as that alone could keep them provided for a number of days. The elephant then asked the wayfarers to proceed below the cliff near the lake. There, he said, they would find the body of an elephant. The flesh of the elephant, he said, would be enough to see them through their journey. The travellers proceeded to the spot mentioned. In the meanwhile, the elephant climbed to the top of the cliff and flung himself down from it. When the wayfarers reached the place mentioned by the elephant, they found the dead body of an elephant there. The wayfarers discovered to their surprise and sorrow that it was the body of the elephant they had met before and that he had killed himself for them. They were overwhelmed by the benevolence of the Bodhisattva elephant and, following his advice, they took the flesh of his body and provided themselves for the journey through the forest.

The Painting: The Hasti Jataka is painted in the front corridor to the left of the door. Starting from the left, one can see a party of wayfarers seated near a fire. One of the wayfarers has made loops with his fingers. He seems to be greatly moved by the sight before him. Two wayfarers are seen cutting the flesh from the body of an elephant with knives. The elephant is seen lying prostrate before them. One of the wayfarers is seen putting pieces of flesh in the fire. Further to the right, some more figures of wayfarers are seen carrying sacks. Perhaps, they are carrying the flesh of the elephant in the sacks. Their hair seems loose. Their stomachs are bulging. The hands and fingers of these figures are extremely well drawn.

Bracket Figures

There are some very interesting bracket figures in the main hall of cave No. 16. On

the right hand side of the entrance, the bracket of one of the pillars in the front corridor shows a pair of apsaras. They are shown in a flying posture. The male figure has one of his hands resting on his lap. He is wearing a rich crown, earrings, necklaces, armlets and wristlets. The female figure, who is probably his consort, is comfortably leaning against him. She has placed one of her hands on the shoulders of her lord. Her hair-dress is striking. She wears necklaces, armlets and a ring on the forefinger.

Another pair may be noticed on the bracket of another pillar. The female figure is seated on the lap of the male figure. One of her hands is entwined round his neck and the other is hanging down, resting on the lap of her lord. She has folded her legs. Her hair-dress is peculiar. The male figure has got hold of one of her legs with his left hand and is looking amorously towards her.

The Maha-Ummagga Jataka (The Murder of a Child and Other Episodes)

This subject is painted on the left wall of the front corridor. Commencing from the top left corner one can see a rider wearing a full-sleeved coat and striped stockings. A straight sword hangs by his side. The figure of the horse is well drawn and shows movement. Besides the horse can be seen an attendant.

Below the royal rider in a plantain-grove are four attendants, listening to the talk of a boy. Below the rocks, a horse with a rider may be seen.

Below this scene one can see a man and a woman stretching the body of a child. One is holding the child by his arms and the other by his feet. A soldier has raised his sword to cut the boy into two.

But the execution of the child is stopped by a miracle. The child is seen talking to two persons.

In the next apartment, three female figures and a child can be seen. The child is looking up at one of the ladies. The figure of this lady is beautifully drawn. She is holding something in her right hand. Her hair is curly, and she wears a necklace, probably of pearls. She is also wearing two bangles. Her head is slightly bent towards another lady to whom she is talking. The figure of the other lady is very graceful. She is asking something of the former lady, which can be judged from the position of the fingers of her right hand. Her hair is loose. The third lady is attentively listening to the talk that is going on between these two ladies. All the female figures are shown bare above the waist.

Dying Princess

On the wall of the left corridor is a painting of the dying princess who has obviously fainted at the sight of the crown held by a servant before her. To the right of this panel is painted the 'Conversion of Nanda'. As this panel is close by, it is conjectured that the dying princess may be the wife of Nanda or the 'Belle-of-the-Country' with whom he was then in love.

Commencing from the left, one can see near the pillar two male figures. One of them is holding the crown in his hands. His twisted eyebrows and eyes filled with tears show that he is greatly perturbed. The artist, in order to emphasise the expression of pathos, has placed highlights on his nose and lips. Another attendant, wearing a full-sleeved 'angarakha', is trying to explain something to the princess. He also seems to be very much worried. A maid-servant is seen holding a rectangular fan with a long handle. She is wearing a short striped cloth round her waist. The upper part of her body is bare except for a light bodice, and a few ornaments. Her curly hair is spread over her shoulders. She wears a big round earring. Her pose is very graceful.

The princess is seated on a couch, leaning against a pillow. She is supported from behind by a maid servant. The fingers of the maid are delicately drawn. She has tied her

hair behind. In the parting of her hair a 'bindi' can be seen. She is looking at the princess.

The princess has her head downcast with grief. She is not able to bear the sight of the crown. Her lifeless hands, legs and face show that she is almost unconscious. Another female attendant is seen seated by her side. She also wears a 'bindi' and 'veni' (flower-garland) round the knot of her hair. She is wearing a white choli with half-sleeves. She has placed one of her hands on her breasts, because she is struck by the condition of her mistress. With the other hand she is feeling the pulse of the princess The painting of the dying princess is without doubt a masterpiece of Ajanta art. To put it in the words of Griffiths, "For pathos and sentiment, and the unmistakable way of telling its story, this picture, I consider, cannot be surpassed in the history of art."

Conversion of Nanda

The Story: Nanda was the half-brother of the Buddha. The story of the conversion of Nanda is graphically told by Asvaghosha in his play 'Saundarnanda'. (Winternitz in *History of Indian Literature*, Vol. II.) Two stories are told of how Nanda joined the Order. One is that he joined the Order on the advice of the Buddha, though he loved worldly life dearly. The other story is this. The Buddha, on his visit to his city of Kapilavastu, approached Nanda for alms. Nanda was to succeed Suddhodana to the throne of Kapilavastu. He had just married an extremely beautiful girl. When the Buddha came to the palace of Nanda the latter came out to give him alms. When Nanda filled the begging-bowl, the Buddha refused to take it and began walking in the direction of the monastery. Out of reverence for his brother, Nanda followed him to the monastery. When they reached the monastery the Buddha, who was determined to wean Nanda away from a life of passion out of his great love for him, ordered his head to be shaved. The head of Nanda was shaved and he was forced to remain in the monastery. Nanda, who was deeply in love with his newly wedded wife and another girl, the 'Belle-of-the-Country', pined away for both. He became pale and melancholy. His efforts to escape the monastery were foiled When the Buddha learnt about the condition of Nanda, he came to him and asked him if he liked the monastic life. Nanda said that he certainly did not like it and would be happy to go back to his young and charming wife. Besides, he said, he was also deeply in love with the 'Belle-of-the-Country'. The Buddha was firm on curing Nanda of his infatuation. He took him to the heavens and showed him thirty-three extremely beautiful devis. Before these celestial beauties his wife and his mistress seemed ugly to Nanda. Nanda asked the Buddha as to what he should do to possess them. The Buddha replied that he could possess them by becoming a monk. Nanda demanded a guarantee from the Buddha that he would not afterwards be cheated out of his possession. The Buddha promised. When Nanda returned to the monastery, the other monks ridiculed him for his behaviour and were profoundly shocked. The Buddha himself took Nanda to hell and showed him what happened to people who have sensual desires and live only for their satisfaction. The Buddha said that unless Nanda ultimately gave up his desire he would suffer much. Nanda ultimately realized his weakness and abandoned all lust. This act blessed him with insight, and he became an 'arhat'.

The Painting: These scenes are painted on the wall of the left corridor above the first, second and third cell-doors. In a pavilion the Buddha can be seen with his begging-bowl. He wears a white robe. His slightly bent head and his eyes show compassion and love. In the next apartment, a horse, a groom and a servant can be seen. In another pavilion the Buddha is seen in a white robe with his begging-bowl. A woman and a child can be seen near him. She is Buddha's wife Yasodhara. The child is Rahula. This probably depicts Buddha's return to Kapilavastu. Here, Rahula is asking the Buddha for his inheritance. His wife is saying: "I am reminded of that night when you left this kingdom; but now you are returning

with a richer kingdom." The child is looking astonishingly towards the Buddha. He wears a small crown and some jewellery. To the right of this scene, near the ceiling, a Parthian king is seen riding a horse. The dress and the cap that he wears are peculiar. In the next apartment, five male figures and three female figures can be seen. The figures of the females are now defaced. Their faces are round and the noses short.

The next panel, which is painted above the second and third cell-doors, shows the ordaining of Nanda. He is first shown seated in the court of a monastery. A barber is shaving his head. The figure of the barber is not now seen. Two monks are watching this scene with interest. Inside a pavilion, a monk with a shaven head is sitting in a melancholy and thoughtful mood. He is Nanda.

On the left side, near the top, the Buddha with another monk is seen flying in the air. The monk may be Nanda, flying with the Buddha to Heaven, the abode of the Thirty-three devis. Here also, the fresco is much damaged.

Manushi Buddhas

The figures are painted above the third cell-door from the left.

In two rows, seated figures of the Buddha in the teaching attitude can be seen. In the lower row, four figures are seen and in the upper one seven or eight are seen. The cushions behind their backs show different designs of cloth. All the figures have haloes behind them, signifying their divinity. There are some inscriptions below the figures of the Buddha. It is conjectured from them that these figures were painted in the sixth century A.D. or sometime later, but the cave was excavated in the 5th century A.D. This means that the paintings were drawn nearly one or two centuries later.

Flying Figures

These figures are painted to the right of the fourth cell-door. The male figure is shown in a flying posture. It is drawn in black and white. The bold outline of the figure, the representation of limbs, fingers, and the graceful curves of the body are all perfectly drawn. He is holding on his palm a tray of leaves with flowers, and carrying it swiftly through the sky. Probably he is carrying offerings of flowers to the Buddha.

Next to this panel one can see another very beautiful and graceful figure of a female in a flying posture. The whole figure suggests fast movement. It is also drawn in black and white. Her curly hair, large black eyes, full lips, round and firm breasts, and delicate fingers, all show the great ingenuity of the artist.

The Buddha with Two Attendants

Below the 'flying figures' is drawn the figure of the Buddha. He is shown seated on a chair of elaborate design. The chair has dragon-heads at the back, elephant-heads near the arms and lions with human-heads in front. The Buddha is seated in pralambapada asana in the dharmachakra mudra. There are two attendants, one on each side of the Buddha. One is a male and the other a female. Their heads have peeled off. Their lower parts show that the male is wearing a dhoti. In one of his hands he is holding a mala; the other is resting on his knee. The female attendant is wearing a striped garment.

The Buddha in the Teaching Attitude

The scene is painted on the back wall to the left of the shrine. This fresco is much damaged. Here, the Buddha is shown seated on a throne, in the dharmachakra mudra. There are two attendants, one on each side of the Buddha. In the lower part of the fresco, there are groups of votaries.

The Elephant Procession

To the right of the panel described above, a procession scene is painted. This perhaps represents the visit of king Ajatashatru to the Buddha. The fresco is mostly damaged. Therefore, it is very difficult to make out the expression on the faces of the figures and the artistic merit of the panel.

Scenes from the Life of the Buddha

These scenes are painted on the wall of the right corridor, above the third and fourth cell-doors from the right. Commencing from the top of the left side, one can see Sujata offering food to the Buddha. The Buddha is seen standing and holding a begging-bowl in his right hand. He is wearing a white robe. Before him is the figure of a lady. She is Sujata, holding a vessel in both her hands, pouring the contents of the vessel into the begging-bowl. Her hair-style is like that of a hermit (hair tied above the head). In the next panel a lady is seen near a fire, stirring the contents of the vessel which she has placed on the fire. She is obviously Sujata, cooking milk-rice. Behind her, four cows can be seen. Three of them are shown seated, and one is standing. The drawing of all the cows is true and natural. These are Sujata's cows. In the next apartment, the Buddha is seen seated on a rectangular throne. There are two figures, one on each side of the Buddha. These figures represent Tapussa and Bhalluka—the merchant brothers of Orissa who offered honeycomb and wheat to the Great Being.

Below these scenes, there are some more scenes painted from the life of the Buddha.

In the left side panel, the Buddha is shown seated. Before him many figures can be seen. As the fresco is much damaged the artistic beauty of the figures and expression on their faces cannot be studied.

In the next apartment the Buddha is seen begging alms. The panel shows interesting details about the architectural designs of those times.

The First Meditation and the Four Signs

The scenes are painted on the wall of the left corridor. In an apartment, a young hermit is seen sitting under a tree. He is the Future Buddha. He fell into a trance during the Ploughing Festival, when his parents had taken him to the fields to watch the celebrations. Here, the Buddha is shown as a lad, surrounded by nurses. Below, a pair of white oxen can be seen yoked to the plough.

To the left of the above scene, in a separate apartment, a raja and a rani are seen with many attendants. The figure of the raja represents Suddhodana and that of the rani, Mahamaya. They are probably preparing plans which may dissuade their son from adopting the life of a monk.

Below these scenes, one of the 'Four Signs' is depicted in detail. As the fresco is much damaged its special characteristics cannot be studied.

The Palace Scene

On the right side apartment a part of the leg of a lady is seen on a couch. Below the leg, a round pillow with striped cover can be seen. There are two maid-servants apparently sleeping near the couch. One of them has turned her face towards the bed. The other, whose face is towards the front, has attractive features. Her pose is very realistic. Her head is inclined to one side and resting on her arm and elbow which she has placed on a couch.

Next, to the left, in a circular pavilion, a raja and rani are seen in conversation. The rani may be Mahamaya relating her dream to king Suddhodana. There are eight figures around them, some seated and some standing. They are all attentively listening to

the conversation. They are shown in a variety of poses. Three of these figures are interesting. They are all female attendants and are seated. One of them is looking upwards. Her pose is realistic and her features are refined. Her fingers are sensitive and her face attractive. The other maid is of dwarfish stature. She seems to be an aboriginal with dark complexion, broad and thick lips, short nose and wide nostrils. The artist in order to emphasize the peculiar features of her figure has thrown a highlight on her nose, lips and chin.

The lady who is standing near the pillar has an oval face. Her features are refined and her pose very graceful. She is wearing a saree of some transparent material, and is decked with jewellery. The expression on her face shows her calm and serene nature.

The door on the left leads to another apartment where the figure of the Buddha is seen. He is conversing with a lady (maybe his wife). Four maids can be seen behind the lady. They seem to be very much anxious and worried. The panel reveals the intimate knowledge of the artist of the architecture of buildings of those times.

Scenes from the Early Life of the Buddha

The scenes are painted between the first and second cell-doors in the right corridor.

Commencing from the left, one can see the sage Asita holding the baby in his lap. He is shown with a long beard. He is closely looking at the baby. There are many figures around him.

The next scene shows the young Prince holding a wooden tablet with a pen and inkstand before him. There are three other boys near him. The cap which is worn by the Prince is interesting. It seems to be of the Persian type. The coat he wears is also of Persian style. It has full sleeves with embroidery designs. Above the figures of the boys can be seen two cages. One of the cages has a parrot inside A musical instrument hung on the wall can be noticed.

Below these scenes, in another apartment, four boys are seen. Two of them are seated on a low stool. One of them is standing and looking towards the Future Buddha.

CAVE NO. 17

Cave No. 17 was excavated by the king of Rishik in memory of his beloved brother who died at a very premature age. The cave was excavated as a residence for Buddhist monks. The king greatly valued knowledge, liberality, mercy, happiness, friendship, courage, intelligence and such other virtues. He paid his reverence to all people who possessed any of these virtues. It is, therefore, natural that in a cave which was carved and painted at the behest of such a king, these virtues should be depicted in the form of Jataka stories. Cave No. 16 depicts the life of Gautama Buddha while this cave depicts the Jataka stories in which human virtues are extolled.

The hall of the vihara is 64′ wide and 64′ deep. The roof of the hall is supported by twenty pillars.

On the left wall of the veranda is the Wheel of Samsara. Samsara is life as it is lived in the world of men. This is frequently compared to a 'wheel'. The Bhagawat-Gita says, 'Evam pravartitam chakram nanuvartayatiha yah.' A few scenes from rural life, and live-stock, the life of pleasure in the towns, amorous couples, etc., may be seen portrayed in the Wheel which is now much damaged.

Vishvantara Jataka

The left back wall of the veranda shows a few scenes from the Vishvantara Jataka.

The Story: King Sanjaya had a son named Vishvantara who was famed for his great

AJANTA, Cave No 17 *Left*, painted ceiling of the veranda. *Right*, details of painting on the veranda ceiling.

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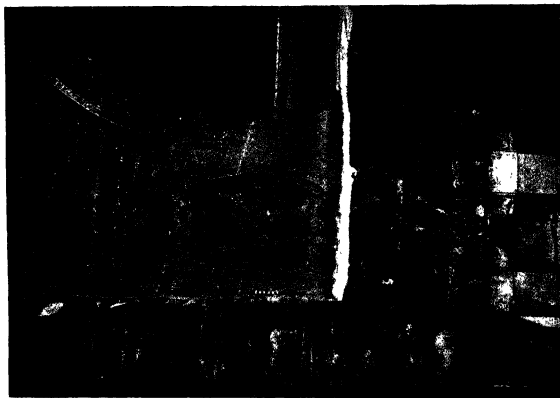
AJANTA, Cave No 19 Yaksha and other sculptured figures on the left and right side of the facade

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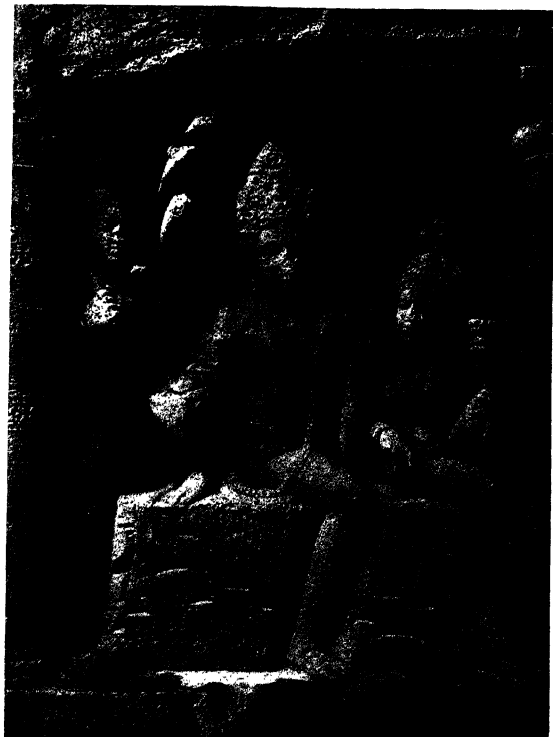
AJANTA, Cave No 19 The superb Nagaraja sculptured panel on the facade

(Copyright by Department of Archaeology, Government of India)

AJANTA Cave No 19 *Left*, general view of the facade close-ups of which appear in the following plates *Right*, interior of the cave showing the standing Buddha in the dagoba

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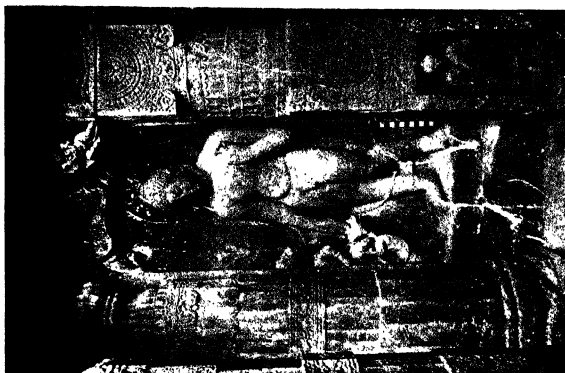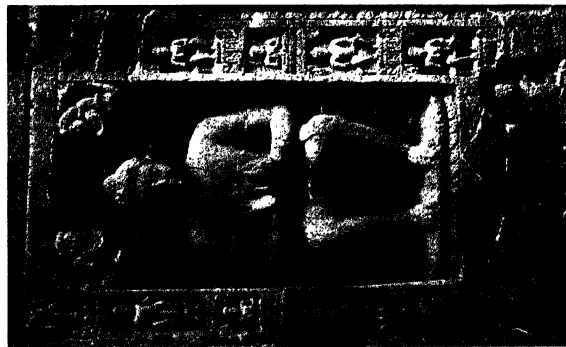
AJANTA, Cave No 19 *Left* Buddha figure on the facade *Right* Buddha standing before his wife Yashodhara and his son Rahula

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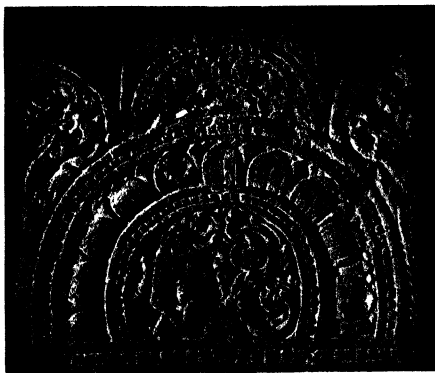
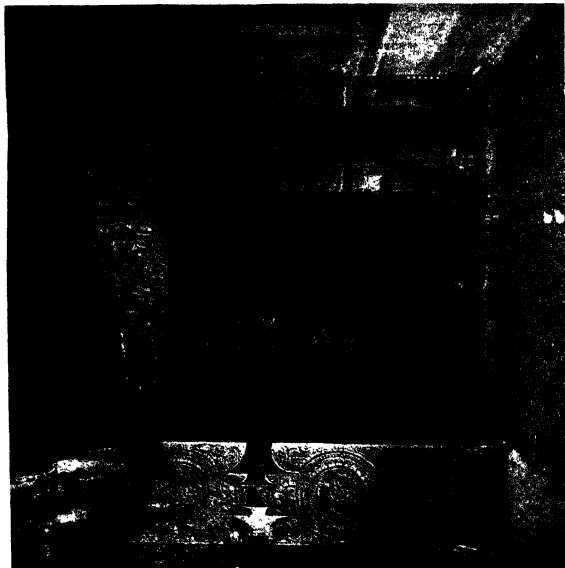
AJANTA Cave No 19 A group of elephants from the ceiling in front aisle

(From *The Paintings in the Buddhist Cave-Temples of Ajanta* by John Griffiths)

AJANTA, Cave No 22 Amorous couple on a pillar of the veranda

(Photo Vac Syndicate)

AJANTA, Cave No 23 Detail of carving on a pilaster.

AJANTA, Cave No 23 *Left*, detail of decoration of first pilaster inside the left aisle *Middle*, sculptured frieze and pilaster on left side of veranda *Right*, detail of decoration of pilaster on left of veranda

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liberality. King Sanjaya had a very costly necklace of pearls made for his son Vishvantara. He gave that away to his maid-in-waiting. This happened nine times. But that was not all. King Sanjaya had a white elephant. In times of famine or drought it could bring rains. Vishvantara gave away that elephant to brahmins. This act of foolish generosity made the people wild and they demanded his expulsion from the kingdom. King Sanjaya was compelled to order Vishvantara to leave his kingdom. His wife Madri accompanied him. On leaving the kingdom Vishvantara met four brahmins who asked for the horses attached to his chariot. He gave away the horses, and with his wife and sons continued his journey on foot. On reaching the forest the brahmin Jujuka approached him and requested him to surrender his children for the service of his wife. Vishvantara gave away his children to Jujuka. This surprised God Indra very much. To put him to test, Indra took the form of a brahmin and approaching Vishvantara demanded the surrender of his wife Madri. Vishvantara promptly complied with his request. Indra, impressed, gave him a boon, "You will get back your children and your kingdom." And so it happened that Jujuka sold Vishvantara's children to king Sanjaya who requested his son to return and ascend the throne. The story of the liberal prince Vishvantara is as dear to the Buddhists as the story of Harishchandra to the Hindus.

The Painting: In the first scene on the left, prince Vishvantara is seen distributing alms. A large number of brahmins have gathered to receive alms. Nearby some musicians are seen. Next, prince Vishvantara is shown in an amorous mood. His wife Madri is seated on his lap and he is offering her a drink. Madri is looking at her husband with love-filled eyes. The next scene shows Indra flying down to earth to put Vishvantara to test. He is accompanied by apsaras.

Nilgiri Elephant

On the right of the central door are painted a series of scenes depicting the subjugation of the elephant Nilgiri. It tells of the efforts of the wicked Devadatta to kill the Buddha by getting him trampled under the feet of an elephant, when the Buddha came to the town begging for alms.

The first scene on the left shows Devadatta and Ajatashatru conspiring the death of the Buddha. They are holding a conference. A scene below shows the royal family which is very much perturbed by the news of the evil conspiracy. They are all worried about the safety of the Lord.

The elephant Nilgiri can be seen charging through the narrow street at the end of which is the Buddha. A number of shop-keepers are seen withdrawing in a hurry as they see the violent elephant coming down the street. The wild elephant is seen subdued by the Great Master. He is seen kneeling before the Master in respectful submission. On the right wall of the veranda the Buddha is seen preaching the Dhamma to the big congregation of kings and laymen, immediately after the Nilgiri incident.

Shad-danta Jataka (or the Story of the Six-tusked Elephant)

The story of this Jataka has been told elsewhere.

The Painting: On the left of the entrance on the wall of the front corridor the Shad-danta Jataka is painted.

Commencing from the left, one can see at the top a rani reclining on a couch. She is attended by a number of servants. In the second scene, the natural beauty of the lake is portrayed with great skill. The six-tusked elephant is shown with a pair of wolves sitting on his rump. In the third scene, the hunter Sonuttara is seen stretching his bow to its maximum capacity and shooting an arrow at the great white elephant. The elephant is shown taking out the tusks with his trunk and presenting them to the hunter. The hunter

struck with remorse begs forgiveness of the animal. The last episode shows the rani of Banaras. To the left, in a chamber on a beautiful couch, is seen the rani. Reclining on a couch is the raja on whom the rani has reclined for support. The upper part of her body looks bare. She seems to be wearing only a skirt. In front of her, the hunter is seen standing with a plate on which two tusks can be seen. A number of female attendants are seen anxiously waiting upon the queen. The raja is trying to comfort his consort. The rani has fainted at the sight of the tusks of the benevolent elephant who was her husband in her previous birth.

Mahakapi Jataka (1)

This jataka is painted next to the Shad-danta Jataka.

The Story: Once the Bodhisattva was born a great monkey and lived in the Himalayas with a retinue of 80,000 monkeys. Being a born leader he controlled his large retinue without difficulty. Now it so happened that on the banks of the Ganges river there was a huge mango tree. It was not merely huge. It gave abundant fruit and what was more, the fruit of the tree was big and extremely delicious. The Bodhisattva monkey, therefore, asked his followers to be very careful while eating the fruit and see to it that no fruit fell in the river. He was afraid that if a fruit of the mango tree was carried away by the river, it would bring trouble. But in spite of the great care taken by the monkeys one mango fruit fell in the river and was carried away with the current. A fisherman of Banaras caught the fruit in his net and was surprised at the extraordinary size, the beautiful colour and its extraordinary fragrance. Wishing to earn a reward he went to the raja of Banaras and presented the fruit to him. The raja ate the fruit and was delighted by its taste. He decided to have more of that fruit. The fisherman told the raja that since the fruit had come with the current, the tree which bore the fruit must be on the banks of the river. The raja, thereupon, decided to sail by boat in the direction from which the fruit had come. He sailed along the river bank and reached the mango tree. At midnight, while everybody was asleep, he heard some noise, and on waking up he found a large number of monkeys eating mangoes. The raja's anger knew no bounds. He immediately ordered his archers to shoot down the monkeys with their bows and arrows. The monkeys, on hearing the raja's order, were frightened, but the Bodhisattva monkey promised to rescue them from imminent death. He cut a bamboo and tried to form a bridge with it to the other bank. But the bridge fell short. Thereupon the Great Monkey, stretched himself to his full length and asked the monkeys to use him as a bridge and cross over to the other bank. All the monkeys escaped. Only one monkey remained. He was Devadatta, the enemy of the Bodhisattva. Devadatta remained behind on purpose. He jumped with great force on the back of the Bodhisattva and broke his back. The Great Monkey fell below and was held by the raja's attendants. The raja of Banaras, who had witnessed the whole scene, was greatly impressed by the sacrifice and good nature of the Great Monkey. He ordered his archers not to shoot the monkeys and asked some of them to nurse the wounded monkey. The Bodhisattva monkey then instructed the raja how to rule and taught him the Doctrine. He then died.

The Painting: A raja is seen on a horse with many soldiers armed with weapons such as swords, spears, daggers, bows and arrows. A monkey is shown on a blanket held by the raja's archers. Up above is seen the Bodhisattva monkey stretching himself in order to allow all the monkeys to escape the wrath of the raja, who has come to drive them out of there in order to get the fruit of the tree. In the second episode the monkey is seen in the dharmachakra mudra, preaching the Doctrine to the raja.

A King Being Tested

On the left wall of the front corridor, the benevolence of a king is being tested by the

gods. A brahmin comes to the king and demands the life of the young prince. The king is shown seated in a pavilion. The roof and the cornices of the pavilion would interest a student of architecture. Six ladies are with him. The lady with the fair complexion may be his consort. The features and head-dresses of some of the ladies exhibit art of a very high order.

Hamsa Jataka (The Story of the Golden Goose)

The story has already been told elsewhere.

The Painting: In the first scene, hunters are depicted catching the sacred bird. The fowler and the geese are seen on the pilaster which joins the front and the left side corridors. The fowler is seen below, wearing an apparel that covers him from waist to just above the knees. He is holding two golden geese in his hand. King Dhitaratta, with the captain of the flock, Sumukha, are seen in another scene. Still further, one can notice a court-scene, where the sacred goose is seen preaching the Law to the raja of Banaras and his consort, queen Khema. The golden goose is seated on a royal stool. The other one, Sumukha, is seated on another stool besides him. On the right of the golden goose is seen a female chauri-bearer in green dress. Another lady attendant is seen holding a tray of fruit in her hands. She is very beautifully drawn. The raja is seen seated on a throne. He wears a very decorative crown. Rani Khema is seated near him. A number of attendants can be seen in the background.

Next, one can notice some figures of apsaras, and the Buddha in the dharmachakra mudra.

The Vishvantara Jataka (The Story of the Prince Devoted to Alms-giving)

The story has been related above.

This jataka is painted on the wall of the left corridor. On the left end of the wall, in a royal chamber, Prince Vishvantara is shown breaking the unhappy news of his banishment from his father's kingdom to his beloved consort Madri. The prince looks handsome and full of love and compassion. He seems to be suggesting to her that she being young and fair should seek another husband. Madri looks exquisite. In the next scene, the prince is paying obeisance to his parents Sanjaya and Pusati. On the left, the prince is seen seated before his mother Pusati, with his hands folded. Pusati looks with sorrow-filled eyes at her son who is bidding her farewell. A lady attendant, seated between the prince and Pusati, is looking very sadly towards Vishvantara. Four other attendants, two male and two female, are shown, all looking very unhappy. The Queen and her attendants are artistically drawn. In another scene, Vishvantara is seen going out of the city with the royal retinue to perform the 'Gift of the Seven-hundreds.' Prince Vishvantara is damaged in one scene but in the other he is seen seated on an elephant. In two more scenes Vishvantara is shown leaving the city with his wife Madri and his two sons Jati and Kanhajna, in a magnificent carriage drawn by four horses. In the first scene a palace-door is seen at the left. Near the palace-door is a beautiful banana tree. At the door Prince Vishvantara and his wife Madri are seen. The ornaments that they wear can be clearly seen. Madri, who is on the left near the door, wears a jewelled crown, earrings, armlets, and a necklace. She is shown scantily dressed. Her lovely figure can be observed through her dress. Prince Vishvantara is wearing a crown and earrings. A short striped cloth is his only apparel. Near him are seen his two sons, Jati and Kanhajna, one with his face towards his father and the other (who is much damaged), away from him.

In the next scene, a magnificent carriage drawn by four horses is seen. The horses are very well drawn. The uplifted position of their feet shows speed. They are obviously going through the market place. Several shops with shop-keepers can be

observed. In the chariot, Prince Vishvantara and Madri are seated. A mendicant is seen approaching Vishvantara. He has Chinese features. A number of other figures are seen surrounding the chariot. He gives away to the brahmin his last possessions, the horses and the chariot. The figure of the brahmin is nicely drawn in a typical begging attitude. He has spread both his hands forward and is demanding alms.

In the next scene, Prince Vishvantara is shown proceeding to the place of his exile, Mount Vamaka. To the right, a belt of hills is shown. Many figures of Madri are shown here to represent how Madri, to feed her husband and children, went about collecting fruits in the forest. She is very simply dressed. No ornaments are seen on her person. More incidents of the story are painted further. Even here, bereft of all his material possessions, Vishvantara is not free from begging friars. Now enters brahmin Jujuka. His bald head, short beard, fallen teeth and crooked eyes are drawn with great effect. He is talking to Madri, perhaps making a demand for Madri's most precious possession, her two children. The children look frightened at the monstrous suggestion. Madri, with her maternal feelings, summarily rejects his demand. The brahmin Jujuka approaches Prince Vishvantara who is seen standing further up. Jujuka goes up to the prince and repeats his demand. The children who are afraid, cling fast to their father for protection. Below, in another scene, the children are seen being given away in charity by Prince Vishvantara.

In the last scene, Jujuka is seen at the court of king Sanjaya, the father of Prince Vishvantara. He is demanding ransom for the king's grandsons. The figure of Jujuka drawn here is a masterpiece of Ajanta art. His eyes show his enormous greed; his crooked eyebrows and nose, the lost tooth in front and the frightful growth of the beard give him a frightful aspect. To quote Yazdani, "the artist has delineated all the ugly features; the broken front teeth, the goat-like beard, the bald forehead, the spiky hair at the back of his skull, the parrot-like nose and the uncanny eyes, combined with the brightness which has come over his face at the jingle of money." At the sight of the purse of money, his hair stand on their ends and this can be clearly observed. He spreads his bag eagerly to receive the ransom. The grand-children of the raja are seen on the raja's left. The raja himself is seated on the throne, wearing rich ornaments. He is holding a purse in his hands which he is giving to Jujuka

In the next scene, Prince Vishvantara and Madri are seen returning home with the royal army.

Mahakapi Jataka (2)

The Story: Once upon a time a brahmin farmer of Kashi was ploughing his fields. After having finished ploughing, he freed the oxen and began doing other work. While he was engrossed in his work the oxen wandered off and got lost in a forest. In the evening, when the farmer had finished his work he started looking out for his bullocks but could not find them. He became frantic and fearing that they had got lost in the jungle decided to search for them. It was already dark and very soon the farmer lost his way in the jungle. He tried to find his bullocks everywhere but without success. Then he tried to find a way out of the forest, but he did not succeed in that either. He had walked a great deal now and that too after a day's hard work. He was extremely hungry. He started searching for food. But he could not find anything to eat. The night found him sleeping in exhaustion after a day's toil. Next morning he woke up in great hunger. This was however only the beginning of his misery. A few more days passed without the farmer finding anything to eat. He now became desperate so that when after a few days he discovered a tree bearing fruits, he took a jump to reach the fruit. As ill-luck would have it, instead of reaching the fruit he fell into a pit that was just below the tree. He was however rescued from his misery by the Bodhisattva monkey who resided in the forest. The Great Monkey, out of his compassion, pulled

the brahmin farmer out of the pit and gave him fruits to eat. The Great Monkey then slept. While he was thus asleep, the brahmin conceived the plan of killing him. He picked up a large stone with the intention of smashing the head of the Great Monkey. But the Bodhisattva monkey suddenly sprang up and climbed the tree. Then, still full of compassion for the brahmin, he showed him the way out of the foiest. The brahmin however was afflicted with leprosy as a result of his sin.

The Painting: This jataka is painted on the left wall of the back corridor, to the left of the cell-door.

On the right below, a man is seen jumping at a tree for fruit. He is seen falling in a deep pit below. The Great Monkey takes him out of the pit. The monkey is shown looking into the pit. In another scene, the monkey is seen sleeping. The ungrateful brahmin who has been saved by the monkey picks up a huge stone with a view to killing the monkey. In the next scene, the Bodhisattva monkey is seen seated, asking the brahmin to go away from the forest.

The Sutasoma Jataka

This jataka is painted on the wall of the back corridor, to the left of the antechamber and is continued towards the bend of the wall towards the left.

In the first scene, the king of Banaras is shown going out for a hunt. He is seen seated on a magnificent horse. His retinue is seen with him. While pursuing a deer he leaves his retinue behind. In the next scene, he is seen sleeping in the jungle under a tree. A lioness is shown licking his feet, as the king's horse looks on with terror. The horse is beautifully painted. The fright of the horse is shown by its raised neck, expanded nostrils and exposed teeth. One can see the king and the lioness. The amorous looks and the position of the lioness indicate her desire for a marital union with the king. The king is shown fast asleep, unaware of the presence of the lioness. In the next scene, the lioness is shown going to the king's palace through the bazaar. The men, women and the children who are in the bazaar look on with astonishment and terror at the lioness, as she walks with her child to the palace. Men and women are seated in the galleries, watching the scene with astonishment. Raised fingers and eyebrows are indicative of this. The lioness is obviously unaware of the consternation she has caused and is seen walking majestically through the bazaar. The next scene shows the royal court, where the king is seated on a throne with a child in his lap and the lioness in front. The presence of the lioness has caused unbounded surprise in the royal court. The courtiers are watching the strange proceedings with misgivings. The raja alone is not perturbed and accepts the child quietly as his son. A number of courtiers, male and female, are seen along with a number of attendants. The name of the king of Banaras was Sudasa. Therefore, the child born of the lioness was named Saudasa. In another scene, the child is shown learning the three R's with another boy. To the left, the young Saudasa is seen throwing a javelin. He is seen with his teacher, practising the javelin throw. His right foot has been drawn back and is bent but the left one is straight. His right hand is fully stretched while the left supports the right hand. It is a very natural posture for a javelin throw. A number of other attendants are seen with him. Still further, the coronation ceremony of Saudasa is shown. The ceremony is taking place under a canopy. The young Saudasa is surrounded by a number of female attendants. Two of them can be seen pouring water over his head. Saudasa is seated on a chair. A number of female attendants are busy giving the young prince a royal bath. Outside the canopy in which the raja is being bathed a number of banana trees are seen. The gallery of the palace can also be noticed. The features of many of the figures depicted in this scene wil interest the student of Indian racial types. The next few scenes show the cannibalistic tendencies of Saudasa, the son of the lioness. In one scene, human flesh is being cut off and cooked in

the royal kitchen. It is then served to the king. In another scene, the king is attended by two maids, one of whom wears a brassiere which looks very modern. In two more scenes, the resentment of the people against the king's cannibalism and human slaughter is depicted. The people and the army of Saudasa get thoroughly disgusted with him, and the army attacks him. Standing under a canopy of the palace Saudasa flourishes his sword at the army. He then leaves his kingdom and takes his abode in the forest and becomes notorious as a cannibal.

Once Sutasoma, the king of Indraprastha, happens to come to the forest where he is caught by Saudasa with a view to eating him. Sutasoma requests Saudasa to allow him first to go and listen to the four stanzas taught by Buddha Kashyapa. Then afterwards he returns to Saudasa to keep his promise. On the left wall of the back corridor is shown the assemblage of the entire army which has come to protect Sutasoma.

The Buddha Preaching in the Tushita Heavens

A number of interesting scenes are painted on the left wall of the antechamber.

In the first scene the Buddha is shown in the Tushita Heavens. After the attainment of Buddhahood he proceeded to the Tushita Heavens to guide his mother Mahamaya and other gods and goddesses to the True Path. This painting depicts that scene.

In the first scene, the Buddha is shown with devas and devis. The figure of the Buddha is much destroyed. The figures of the devis are extremely well drawn. One of the devis is wearing a beautiful embroidered head-dress. The hair-styles of the devis are striking. Each of them is wearing a different hair-style and a different dress. The upper parts of their bodies look bare. The devis are seated to the right of the Buddha and the devas (gods) to his left. Among the gods Brahma and Indra can be noticed. Besides, a number of devotees are seen kneeling before the Buddha.

In the second scene, the Buddha's descent to the earth is shown. In the third scene, the Buddha is shown seated on a richly carved chair, in the teaching attitude. On either side of the Buddha, processions of rajas, ranis and monks can be seen. This panel is interesting on account of a number of reasons. Firstly, it is in very good condition, and all the figures can be clearly seen. Secondly, to the Buddha's right, a number of foreigners can be seen. These have an ethnic importance. Thirdly, it has given an opportunity to the Ajanta artists of drawing figures of foreigners. The Buddha is seated at the centre on his beautiful and richly inlaid couch. There is an aureole round his head. On his two sides are attendants standing with chauris. Vajrapani is on his left and Padmapani on his right. On the right side of the Buddha a number of figures seated and standing may be noticed. They are all richly dressed, and heavily ornamented. Most of them are wearing crowns on their heads, and are seated in an attitude of reverence. The raja seated at the front has folded his hands. A rich cushion is seen below him. Some princes are seen seated on horses and elephants, which have been drawn with great skill. They have obviously come to attend the sermon of the Buddha. Amongst these figures, a number of foreigners are seen. All these princes are saluting the Buddha. The foreigners have beards and moustaches. Two of the figures wear Persian caps. Another bearded person wears a locked hairdo like that of a sadhu. Tartars, Mongols, Scythians and Afghans are among the listeners. Besides, a number of Buddhist monks are also to be seen.

The Mother and Child

This subject is painted on the back wall of the antechamber, to the left of the shrine-door.

The Buddha is shown before his wife Yashodhara and his son Rahula. The Buddha looks majestic in his long robe. His face is calm and serene. He looks full of love and compassion. An aureole is seen round his head. The artist has drawn the figure of the

Buddha on a large scale intentionally to show his spiritual greatness as compared with ordinary human beings. The Buddha is holding a begging-bowl in his right hand. Yashodhara is looking at her Lord with love and sorrow. She is wearing only a lower garment. With her hands she is holding their son Rahula who is then seven years old. Young Rahula is being goaded by his mother to demand from his father his 'inheritance'. "The rhythmic treatment of the different parts of her body, the graceful pose and the fine brush-work shown in the curves above her temples and in the locks spread over her shoulders, all represent art of a high order and make this fresco one of the finest portrayals of feminine elegance and of the emotion peculiar to the sex." (G. Yazdani.)

On the ceiling of the antechamber is carved a beautiful lotus.

The door of the shrine is lavishly carved with floral designs. The door-frame is supported by lions on both sides. Buddha figures, seated and standing, are carved on the door frame. Near the lintel, female figures are carved with great dexterity.

In the shrine, the Buddha is seated cross-legged in the dharmachakra mudra, attended by Padmapani and Vajrapani. Padmapani, who is on the right, is holding a lotus in his left hand and a chauri in his right. His crown is rich and so are his earrings and necklaces. The apparel that he wears from the waist downwards looks rich. Vajrapani, who is on the left, holds a small vajra in his left hand. His crown is rich and he wears earrings, armlets, and a necklace. He is holding a chauri in his right hand. Two figures are seen standing before the throne of the Buddha holding bowls in their hands. "The religious dignity of the sculpture of this vihara is in keeping with the sense of grandeur conveyed by its architectural style and derived from the noble expanse of the hall and the elegance and the beauty of its other adjuncts. These features combined with the magnificence of its paintings make it undoubtedly the finest monument of its kind in India and perhaps in the world." (G. Yazdani.)

The Great Miracle of Sravasti

This miracle is painted on the right wall of the antechamber.

This miracle was performed by the Buddha at Sravasti, the capital city of the Kosalas. The Buddha performed this miracle to prove his sublimity to the unbelievers. The Buddha rose and appeared before the assembly seated in the attitude of meditation on a lotus flower. He then caused to spring from his body a multitude of Buddha figures in a variety of poses. A number of Buddha figures are shown here, standing and sitting alternately in different mudras.

A number of other figures are also seen here. Firstly, there is an elephant on whom a person is seen seated. The elephant is skilfully drawn. It is richly decorated. The elephant rider is trying to reach a bird above. Besides a horse two female figures are also seen. They are wearing rich ornaments and look very fair.

The Sarabha Jataka

On the upper portion of the wall of the back corridor, to the right of the antechamber, a palace may be noticed. It can be seen clearly. A number of figures are seated in the royal court. On the extreme left, on a stool, a raja is seated. On the right of this scene is another which seems to be a continuation of the first. In the next scene, the raja is shown going on a hunt. The raja is seated on a horse which is galloping at great speed. Another horse-rider is on the raja's right. A number of other figures that make up the raja's party are also shown. Hunters and others can be seen below. In another scene, the raja is being saved by the benevolent stag. A number of figures of the raja on horse-back are seen. The raja is on his hunting expedition. To the left, the raja is shown leaving the forest after his misadventure.

Matriposaka Jataka

The Story: This is the story of the time when a king named Bramhadatta reigned over the holy city of Banaras. At this time the Bodhisattva was born a magnificent white elephant in the Himalayas. His mother was blind and was completely dependent on her son for food. The white young elephant who loved his mother dearly kept her supplied with the choicest food. His love for his mother was so great that he would never eat without first feeding her. The hostility of the other elephants forced him to leave the Himalayas and migrate to Mount Chandorana. Here the two lived happily. Now one day it so happened that a forester who had entered the jungle lost his way. For seven days he tried to escape from the forest but without success. Thus, when he was in great distress, the Bodhisattva elephant found him, took him on his back and carried him outside the forest. The forester, who was a shrewd and selfish person, marked the trees as he sat on the elephant's back, hoping to come back some day for the elephant. On coming to Banaras he learnt that the state elephant of the king of Banaras had just died and that he wanted a new one. The forester wanted only such an opportunity. He told the raja that he could take him and the royal hunters to the most magnificent elephant they had ever set their eyes upon. The king was delighted and sent his hunters with the forester. The Bodhisattva elephant was extremely strong and could easily have destroyed the hunting party. But he feared that violence would mar his virtue and therefore he offered no resistance and allowed himself to be caught. He was then chained and dragged to the king's stables. There he was served with the choicest food but he would not eat it. When asked to eat the food he said, "While parted from my mother I will eat nothing." The story reached the raja of Banaras who was greatly moved by the love of the elephant for his mother. He immediately ordered the elephant to be set free. The Bodhisattva elephant, delighted, ran to his mother and found her unconscious. He sprinkled water on her, and she regained her consciousness. He then told her the whole story. Hearing of the goodness of the king, she blessed him. The king became friendly with the Bodhisattva elephant and honoured him and his mother. He then had a stone image made of the white elephant.

The Painting: The forester, saved by the elephant, on hearing that the king wants an elephant for himself, reports to the king. The elephant falls in the trap set for him. He has fallen in the pit dug for him and his blind parents are trying to pull him out. This is seen on the right, in the lower part of the scene. The trapped elephant is beautifully drawn. His eyes show pain and despair. He raises a piteous cry and throws his trunk upwards. The blind parents are trying their utmost to extricate him. In the next scene, which is on the left of the previous scene, the hunters and the horse-riders are seen taking the elephant to the king's court. The trunk and legs of the elephant are chained; the chains that bind him can be clearly seen. The elephant is brought to the raja's court. Here food is served to him. But he refuses to eat, remembering his blind parents. The raja looks sorrowful because the elephant would not eat. Struck by compassion the raja sets the elephant free. In the scene below the elephant is seen happily running home. A number of royal guards are noticed around him.

Mahisha Jataka

The Story: Once upon a time the Bodhisattva was born a buffalo. When he grew up he became strong and big and roamed over the hills and mountains. Once, while he was standing under a tree, a monkey suddenly jumped upon his back and started its pranks. It pulled his tail, scratched his back, shook his horns and closed his eyes. The Bodhisattva buffalo could have easily killed the mischievous monkey but did not do so out of compassion. When the monkey found the buffalo so subdued in spite of provocation it started giving him more trouble. But the Bodhisattva suffered all without losing his temper. Now it so

AJANTA, Cave No 26 *Left*, sculpture depicting the "Temptation of the Buddha" *Right* interior of the Chaitya cave with sculpture depicting the Mahaparinirvana of the Buddha

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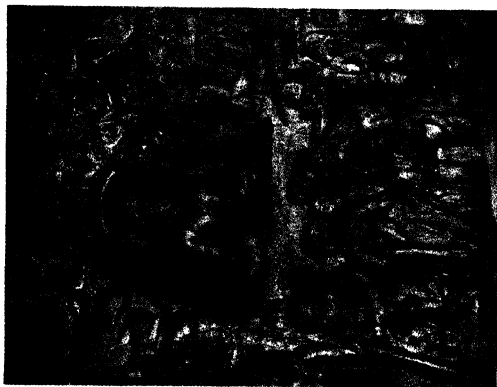
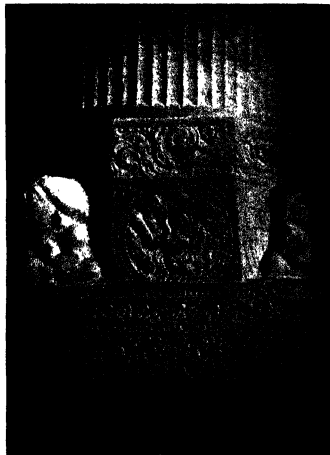
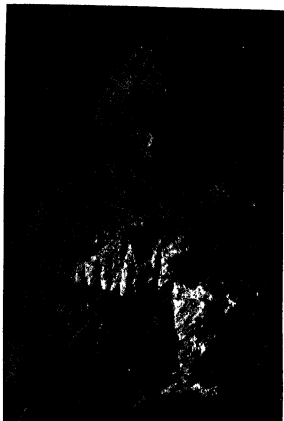
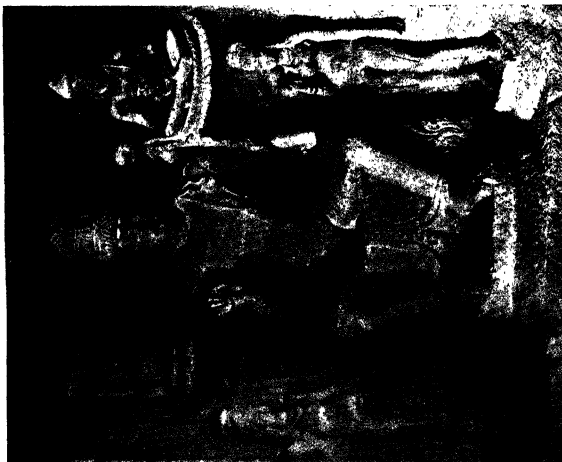

ELLORA General outside view of Caves I to VI

ELLORA, Cave No 2 *Left*, pillar with a figure of Buddha in the background *Right*, the decorative design on a pillar to the left of the entrance in the front corridor

ELLORA, Cave No 2 Incomplete figure of the Buddha

ELLORA, Cave No 2 Detail of Maitreya on the right wall of the shrine

ELLORA, Cave No 2 Flying figures over the dwarapala on the right of entrance to shrine

ELLORA, Cave No 3 Close-up of Maitreya on the shrine to the right of the entrance.

ELLORA, Cave No 2 Bodhisattva Manjusri as dwarapala on right of entrance to the shrine

ELLORA Cave No 4 Rakta-Lokesvara with Bhrukuti and Tara, on the left wall of the antechamber

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happened that on another day a big and ferocious buffalo came and stood under the tree. The mischievous monkey immediately jumped upon its back and started its usual pranks. The savage animal promptly threw the monkey from its back and drove its horns straight into the monkey's body killing it on the spot.

The Painting: This subject is painted on the right wall of the back corridor, in two scenes. In the scene below, a monkey can be noticed seated on the back of the buffalo. The monkey has closed the eyes of the buffalo with its hands. In the next scene, which is painted above this, the monkey can be seen being trampled by a buffalo.

A Yaksha or a Royal Guard

On the pilaster which connects the back and the right corridors this subject is painted.

A very interesting figure can be seen on this pilaster. From his dress and ornaments, he may either be a Yaksha or a royal guard. The figure is wearing a striped half-pant and a very decorative belt with ribbon-like loose ends hanging on the half-pant. He holds a lotus in his right hand and is inclined towards the right. He is richly ornamented and looks quite handsome.

Simhala Avadana

The Story: Once, there ruled in Simhakalpa a king called Simhakesari. In his capital city lived a wealthy merchant named Simhaka. When his wife gave birth to a beautiful son, Simhaka named him Simhala. Simhaka spared no pains to make his son learned in all the sciences and all the arts. Simhala was a clever pupil and learnt quickly. When he finished his education, he asked from his father permission to go away on a sea-voyage. Simhaka was afraid of losing his beloved son and was not willing. Simhala however could not be dissuaded from his purpose and therefore his father had to give him permission to go. Simhala left Simhakalpa in the company of five hundred merchants. They all took with them abundant merchandise. After visiting many places the merchants sold all their goods and made huge profits. On their way back they reached a place called Tamradvipa. This place was the abode of rakshasis. On seeing the merchants, all the rakshasis took beautiful female forms and entertained the friends of Simhala. Each rakshasi took one of his friends home, fed him, made love to him and drugged him. When all his friends were thus drugged to sleep, the rakshasis devoured them. The rakshasi entrusted with the task of devouring Simhala fled when he took out his sword. Simhala then escaped from the island on a magic white horse.

From Tamradvipa, Simhala came to Jambudvipa. He was followed here by the rakshasi who was entrusted with his death. She came in the form of a very beautiful young maiden. She met a merchant from Madhya Desa. She promptly fell at his feet and said, "I am the daughter of the king of Tamradvipa and was married to Simhala. During the voyage the ship was wrecked in the sea. He, therefore, abondoned me, thinking me to be inauspicious." The merchant was impressed by her story and promised to help her. He accosted Simhala and blamed him for having deserted an innocent girl. Simhala then told him that she was a rakshasi. From Jambudvipa Simhala returned to Simhakalpa. The rakshasi followed him there also. In Simhala's absence from the house she approached the father of Simhala. She looked extremely bewitching. Besides, she carried with her a very handsome child, greatly resembling Simhala. She told Simhala's father the same old story. When Simhala came back home, his parents requested him to forgive his wife. Simhala then revealed the true nature of the 'innocent young girl.'

At this stage, the rakshasi approached the king of Simhakalpa, Simhakesari. On repeating her old story the king sent for Simhala. Simhala told the king who she was and requested him to expel her. But the king was completely fascinated by her beauty and said

to Simhala, "If you do not want her, give her to me." "She is a rakshasi, therefore, I will not give her to you, but I will also not prevent you from taking her," said Simhala. The king was delighted and admitted her to his harem.

The result of the king's folly was disastrous. The rakshasi administered sleeping doses to the king and everybody else in the harem. She then invited her rakshasi friends to come and join in the feast. She told them that they should stop clamouring for Simhala because instead of giving them one, she was giving them so many. The rakshasis, highly pleased, entered the palace and devoured the king and his family.

In the morning when people came to the palace, they were shocked by the presence of vultures in the place. When Simhala came to know of this, he guessed what must have happened. He told the people how he had warned the king against admitting a rakshasi to the palace and how he had ignored the advice. He then asked the army and the people to join him in driving out the rakshasis. He took out his sword and led them all by scaling the palace wall first. On the approach of Simhala and the army, the rakshasis ran away in fright. Then he searched the entire palace for a trace of the royal family, but none could be found.

The ministers of the king decided to offer the crown to Simhala. They consulted the people about their choice, who unanimously agreed with them. The crown was then offered to Simhala who accepted it on the condition that the people would obey him without question. On assuming the throne, he raised a powerful army and invaded Tamradvipa. When king Simhala with his army marched upon Tamradvipa, the rakshasis surrendered to him and agreed to leave the island. The island was then colonised by Simhala and was called Simhaladvipa after him.

The Painting: In the first scene, a ship is seen being wrecked. The ship-wreck is shown below, to the right. It is to a large extent damaged. Yet the outlines of the ship carrying Simhala and his friends can be seen. A number of people may be noticed, some in the ship and some in the sea. In another scene, the island of the rakshasis is seen. A number of rakshasis in female form and men are also shown. Two figures may be noticed in an apartment. A rakshasi in a beautiful female form is seated. She is wearing a garland in her hair, earrings, bangles and a necklace. The figure when completely intact must have been pretty good. The male who is seen with her is a friend of Simhala. He is wearing a necklace. The female rakshasi is looking at him with love-filled eyes. On the right of these figures, two other figures are shown. The male is lying comfortably while the female, who is a rakshasi, is seated by his side and is giving him a saucer containing liquid that would drug him to sleep. Another female, a rakshasi, is seen above playing upon a flute for her victim who seems to be overwhelmed by the music. Another female (who is also a rakshasi) on the right has put her man to sleep. A number of other rakshasis are seen devouring the unsuspecting friends of Simhala. Some of the rakshasis look fierce and some look happy in anticipation of the feast. Above, Simhala is seen running as hurriedly as his legs can carry him, followed by a rakshasi. In another scene, the rakshasi from whom Simhala has escaped, taking the form of an extremely beautiful young female and armed with a child resembling Simhala, approaches the parents of Simhala. The figure of the rakshasi is exquisitely drawn. Her face looks charming and the figure shows grace and delicacy of form. She is dressed from the waist down, whereas her upper part appears bare. To her left, holding her left hand is seen the child, looking very innocent. The figure of the child is intact.

In the next scene, the rakshasi is seen in the court of king Simhakesari. The king is seated on a throne which is on the left. In this scene, the rakshasi can be seen very clearly. She looks fascinatingly beautiful. Standing behind her is the brahmin minister of the king. He is supporting himself with a long stick, looking on with disfavour at what is going on. He obviously does not approve of the king's decision of allowing the rakshasi in the harem.

The friends of the rakshasi, in ordinary womanly form, can be noticed behind the brahmin minister. All of them look graceful and charming. A number of female attendants are also seen.

In another scene, the royal harem, which is situated on the third storey of the palace, is shown in great confusion. The whole harem is infested by the rakshasis, who as soon as the night is on, attack the palace inmates and devour them. Everything is in disorder. The rakshasis have assumed their real forms and look fierce. In a number of palace apartments, rakshasis are seen doing their work with great relish.

In still another scene, vultures may be noticed hovering over the palace. Simhala with the help of the army and the people attacks the rakshasis with great fury. At the approach of Simhala, the rakshasis take to their heels and make good their escape.

After the death of the king, the people offer the throne to Simhala. The coronation of Simhala is painted above the scene just described. Simhala is seated on a stool. He wears a crown and a number of ornaments. He has closed his eyes. Two ladies are holding pitchers over his head and are pouring water upon him. This is the 'abhisheka' of Simhala. A number of other female figures may be noticed.

In the next scene, Simhala's army is seen marching to the island of the rakshasis to punish them. His army is seen in full battle array. The elephantry, the cavalry and the infantry can all be noticed. People sitting on elephants must obviously be high officers in the army. Their dress also is rich and they wear a number of ornaments. Above their heads are canopies. The soldiers are armed with spears, swords, bows and arrows. On their right are seen the rakshasis, all looking frightened. Before the powerful army of Simhala they abjectly surrender. They are seen rushing towards Simhala who is seated on a magnificent elephant. They beg his forgiveness. Some of them have folded their hands; some have put their hands on the earth to indicate their complete surrender. The fright on their faces is very realistically delineated.

Two Scenes

Above the Simhala Avadana, a monastery may be noticed. A number of monks can be seen there.

In another scene, a raja and a brahmin are shown. The brahmin is asking the raja to give away his eyes. Both the figures are considerably damaged. In the next scene, the raja is in great agony, because he has pulled out his eyes. He has put both his hands over his eyes.

A Toilet Scene

This scene is painted on the upper part of the pilaster connecting the right and the front corridors. It represents a black princess engaged in her toilet with the help of two maids and a female dwarf. The figure of the black princess is superbly delineated. The suppleness of her body, the delicacy and firmness of her limbs, the graceful contours of her form, are all very deftly executed. The beautiful curve her body forms as she bends forward a little to look into the mirror, is very well delineated. The princess is wearing three necklaces of pearls, which look very real. The high-lights shown on her chin, lower lip and nose have made this painting exquisite. In the manner of all the distinguished ladies of Ajanta the princess is scantily dressed. But that only shows to advantage the grace of her form. The princess is looking into a mirror which she is holding in her left hand. With her right hand she is applying cosmetics. Her lady attendants are seen on her two sides.

Mriga Jataka

The Story: Once the Bodhisattva was born a deer, and lived by a river near the city of Banaras. It had a golden skin and a very sweet voice. One day while it was wandering

on the banks of the river it heard piteous cries for help. It rushed to the scene to find a man on the point of being drowned in the river. The deer immediately entered the river and rescued the man. When the man tried to thank him the Bodhisattva deer said that it would be enough if he did not tell about him to anybody. He requested the man to give him a solemn promise to that effect. The man gave him the promise. Now it so happened that on the day the man reached Banaras, Khema, the Queen of Banaras, had dreamt a dream in which she had seen a golden deer preaching the Law. When she woke up, she narrated the dream to the king. She expressed her desire to hear the Golden Deer preaching the Law. The king of Banaras thereupon issued a proclamation promising 'one thousand pieces of money with a casket of gold and richly caparisoned elephant' for information leading to the tracing of a Golden Deer.

The man who was saved by the Bodhisattva deer immediately repaired to the king's palace and informed him that he could guide the king to the Golden Deer. The king was delighted and accompanied the man with a large escort. When the king saw the Golden Deer he was about to shoot it, but suddenly the Golden Deer spoke in its melodious voice:

> "O Lord of charioteers, great king stand still! and do not wound.
> Who brought the news to you, that here this deer was to be found?"

The king was delightfully surprised to hear the Golden Deer speak thus and told him how the man accompanying him had given him the information. The Deer thereupon told the king how he had saved the man from being drowned and how the man had given him a promise that he would not disclose his whereabouts to anyone. He expressed great pain at the ingratitude of the man whose greed had made him do this. The king on learning this became very angry and wanted to kill the man. But the Deer intervened and saved him.

The Painting: The raja is shown going on a hunting expedition. A number of hunters may be noticed on horse-back and a number of others on foot. Dogs are also seen in the hunting expedition. One of the hunters who attempts to catch the Deer suddenly loses his hands. He is seen surprised and in agony. In another scene the raja is listening to the dream narrated to him by the queen. A large number of female attendants are seen, some seated and some standing. In another scene the raja is seen carrying in procession the Golden Deer which is shown standing in a chariot. The raja is riding a horse and his attendants are following him.

Nigrodhamika Jataka

This is the story of the sacred deer who offered himself as a substitute to save the life of a doe. It is painted on the right side of the Mriga Jataka.

Once the Bodhisattva was born a deer attended by 500 followers. He was known as Banyan Deer. Another deer was living by his side known as Branch Deer, with an equal number of attendants. The king of Banaras was very fond of venison. He therefore got these herds driven into his own pleasure gardens, where he could hunt them at leisure. The king used to hunt one deer regularly every day. But in the process a number of others got injured and died afterwards. To avoid the unnecessary slaughter, the two deer leaders, who were granted immunity, offered the raja one voluntary victim every day. Once it was the turn of a pregnant doe, so the Banyan deer offered himself as a substitute to save the two lives and appeared himself in the king's kitchen. The king, impressed by the spirit of self-sacrifice shown by the deer-king, granted immunity to all the creatures.

The several scenes depicting this story are painted graphically by the master artists of Ajanta.

Ceiling Designs

The animal, human, floral and geometrical patterns on ceilings and pilasters are extremely rich in variety. Dwarfs with musical instruments can be seen on pillars; lions, horses, deer, elephants, geese, birds and other fantastic creatures decorate the ceilings. Goblins, ghosts, goats, fishes, etc., also adorn the ceilings. Some of these creatures have the face of goats, but the bodies of giants. Horses, fishes, deer, etc., are given weird forms. Here the imagination of the artists has been given a free rein. One is really wonderstruck by the achievements of the master artists, the variety of the subjects and the power of imagination with which they have painted the ceilings of the halls.

CAVE NO. 18

This small cave serves as a passage leading to cave No. 19. It has two octagonal plain pillars.

CAVE NO. 19

Cave No. 19 is a beautiful chaitya, now entered through a passage, which was formerly a cell. The cell was a part of the chapel on the right wall of the spacious courtyard of the chaitya. A similar chapel can be noticed just opposite this chapel. It is now in a dilapidated condition excepting for the image of the Buddha on the back wall of the former chapel.

The existence of these two chapels containing cells lends support to the view that the chaitya must formerly have had a spacious courtyard with two chapels on its two sides opening into cells. This would mean that the chaitya had another bigger facade which has now fallen into ruins. This would also mean that the chaitya had another bigger entrance.

The Right-hand Chapel

In the right-hand chapel, there are two round pillars and two pilasters. Above the shaft of the pillar is the amalaka and then a square capital containing a floral and fruit frieze. On the back wall of the chapel is the Buddha seated in pralambapada asana on a lion throne. He is resting his feet upon a lotus, the stalk of which is supported by Naga figures. The face of the Buddha is defaced, and his hands are broken. Near the halo of the Buddha, Naga figures with folded hands can be seen on both sides. Serpent hoods can be seen above their heads. Flying couples are carved above. The Buddha is attended by two chauri-bearers. On the two sides of the Buddha figure, two more Buddha figures standing in abhaya mudra are carved. On the ceiling of the chapel, floral and geometrical designs have been beautifully painted. It seems that the chapel was once completely painted, but now the paintings on the walls are obliterated. On both sides of the chapel, there are cells. The cell on the left side is still intact, but the one on the right side has fallen into ruins. The cell which is intact has no stone-bed. But it seems that its ceiling was once painted. A similar chapel existed on the other side. It has now fallen. One of its cells however is intact, and the Buddha figure on the back wall also survives.

The cave has an extremely beautiful facade. At the entrance-gate are seen two small pillars supporting a small decorated porch. The pillars have a rounded base, the shaft is rounded and fluted with horizontal floral patterns in the middle, and garland patterns towards the end of the shaft. Above the neck is an amalaka and then an inverted lotiform capital which supports the porch.

To the left of this gate, on the front wall, is a standing figure of the Buddha in the varada hasta mudra. A devotee is lying prostrate near his feet. On the other side is a female standing with a pitcher, her hand touching her chin. Further left is a pilaster. In the next panel is a Buddha figure standing in the varada hasta mudra. A torana is carved round it. Above, in the same panel, is a seated figure of the Buddha in the dhyana mudra. Further left, are two more figures of the Buddha, one seated and one standing. On the left side wall is the panel of a Naga king and queen. The Naga king is seated in ardhaparyanka asana. Above his head is a hood of seven serpent-heads. He is wearing a crown and necklaces, one short and the other a long one falling to his feet. The Naga queen has a serpent hood over her head and a lotus flower in her left hand. She is wearing wristlets, a mangalasutra (wedding necklace) and earrings. Behind the Naga king a chauri-bearer is standing in vismaya mudra. This is one of the best sculptural panels of Ajanta.

Above this panel is a Buddha figure in varada hasta mudra.

On the right side of the entrance-door on the front wall is the sculpture of the 'Mother and Child'. The Buddha is seen standing with a begging-bowl and to his right are seen small figures of Yashodhara and Rahula. Further right is a standing figure of the Buddha with Naga and ganas. He is in a decorated torana in the varada hasta mudra. Above the torana is a stupa with triple umbrellas in half-relief and ganas on two sides of it. On the pilaster that separates the 'mother and child' from this panel, beautiful lotus patterns are carved. Further right, separated by another pilaster, are the figures of a seated and standing Buddha.

On the right side wall is first a seated figure of the Buddha with his feet down on a lotus, in the pralambapada asana. Above this panel is another, with a stupa and two Buddha figures in the varada hasta mudra. The stupa resembles a Chinese pagoda. Above this is another panel with the Buddha in the varada hasta mudra.

On both sides of the chaitya window are two huge figures of Yakshas as dwarapalas of the chaitya. They have curly hair and are wearing crowns on their heads and wristlets, armlets, necklaces and girdles. On both sides of the sun-window are friezes showing Buddha figures. A number of mithuna figures may also be noticed.

The Interior

The cave looks small and is crowded with pillars. Fifteen pillars divide the chaitya into a nave and two side aisles. The pillars have no base, but the rounded and fluted shafts are carved with floral bands. On the top of the shafts are amalakas, then the usual broad capitals with a middle and two parts that meet in a quarter circle near the triforium which they support. The capitals are lavishly carved with Buddha figures and so also is the triforium. On the capitals can also be seen flying figures, horses and elephants. These friezes are vigorous and true to the traditions of Gupta art.

The Stupa

The stupa is cylindrical and very decorative. The entire base is carved with figures on all sides. Right in front is a standing figure of the Buddha in the abhaya mudra in full relief. The figure is carved inside a beautiful torana. The anda of the stupa is small and above the anda, on the harmika, is a cross-legged figure of the Buddha seated in the dharmachakra mudra. The harmika is supported by four small pillars and above the harmika rise three umbrellas, each smaller and narrower than the one below and each supported by four dwarfs. Above the third umbrella rises a vase which reaches the vaulted roof.

Two rows of pillars divide the chaitya. The roofs of the aisles are flat. On the walls and the ceilings of the aisles are a number of paintings of Buddha figures, mostly sitting, and geometrical and floral designs. On the wall of the left aisle is a painting of the 'Mother and Child.'

CAVE No. 20

Cave No. 20 is a vihara datable to the 5th century A.D. In the veranda of the cave there are two pillars and two pilasters. One of the pillars is now broken. The pillars have a small octagonal base, above it another base of octagonal shape, then the fluted shaft, an amalaka and the broad two-armed capital which curves towards the roof. The bracket figures of the pillars are well-proportioned and have foliage above their heads.

There are two cells at both ends of the veranda. The roof of the veranda resembles a wooden ceiling.

The main hall of the cave is approached through a door which has a very rich torana. There are two windows on both sides of the door. Above the window, to the left of the entrance, is the figure of the Buddha. The figure was once painted.

The cave contains four cells, two in the left side wall, two in the right side wall. There are no pillars inside the cave. The antechamber of the shrine has two pillars and two pilasters. Near the pilasters on both the sides there are two friezes. Both the friezes are divided into three panels each. The middle panel, on the right hand side frieze, is very interesting. It shows a king resting his left hand on the shoulders of his consort. They are attended by a male and a female attendant. The male attendant is wearing a garment round his waist and is leaning on a staff. The female attendant holds a rectangular fan with a long handle. The hair-style of the consort of the king is very striking. She is gracefully reclining against him. Every figure in the panel is beautifully cut.

The ceiling ot the cave shows some geometrical and floral designs

The shrine contains the figure of the Buddha in the dharmachakra mudra. Below, two deer and the dharmachakra are seen.

CAVE No. 21

Cave No. 21 is a vihara datable to the 6th century A.D. The veranda of the cave has fallen down but the two pilasters of the veranda show extremely beautiful floral and animal designs. There are two chapels at both ends of the veranda, one at each end. Each chapel has two pillars and two pilasters. On the architrave of the chapel, in the middle panel, there are very beautifully drawn figures of a Naga king and queen with attendants. On the pillars of the chapel can be seen a number of panels depicting the figures of Naga kings and queens.

In the left hand chapel the Buddha figure is seen in the dharmachakra mudra. The chapels have cells in the back walls.

The hall is entered through a door. The door-frame is richly carved with Naga figures. On both sides of the door are two windows which have frames showing sculptures.

The hall was once completely painted. It measures 51′ 6″ × 51′. Some paintings may be noticed on the left side wall.

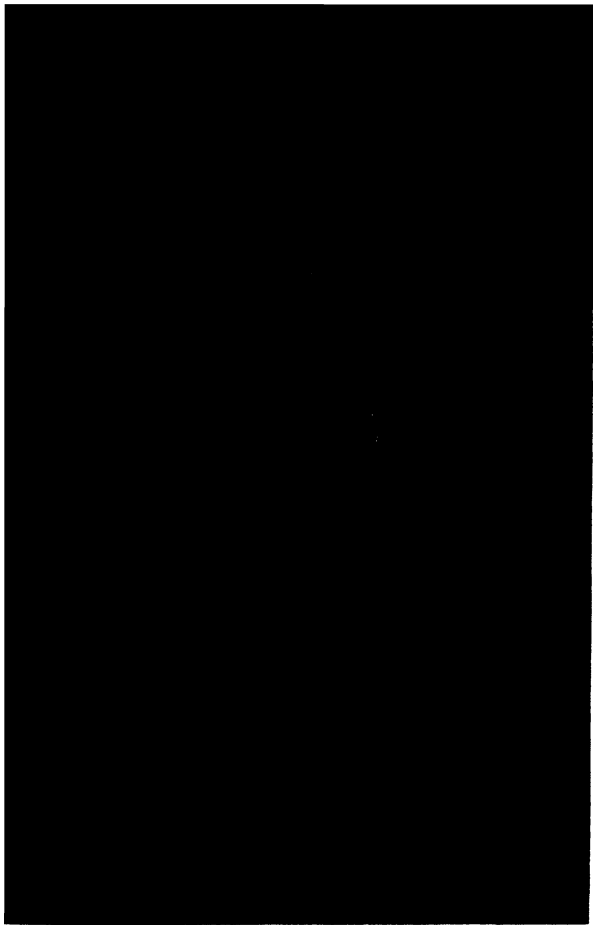
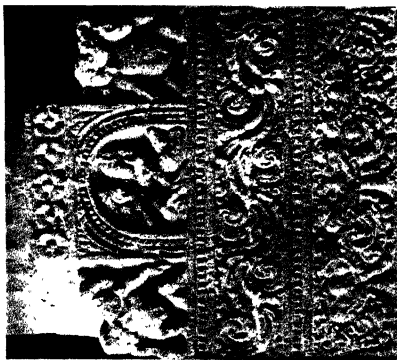
The roof of the hall is supported by twelve massive pillars. On the capitals of the pillars, kings and queens, flying figures, stupa and worshippers may be seen.

There are fourteen cells inside the cave.

In the shrine, the figure of the Buddha is carved in the dharmachakra mudra.

CAVE No. 22

Cave No. 22 is a small vihara datable to the 6th century A.D. This cave has been excavated to the left of cave No. 21, on a platform. The veranda of the cave has fallen down. There are no pillars inside the cave. Two incomplete cells are seen on the left and right

Plate I

AJANTA, Cave No. 17 The Toilet Scene
From *The Paintings in the Buddhist Cave-Temples of Ajanta* by John Griffiths

ELLORA Cave No. 5 Carving on a pillar in the hall

ELLORA Cave No. 6 Vase and foliage type pillars

ELLORA Cave No. 6 *Top* Buddha figures in different mudras, in the shrine *Bottom* Royalty offering worship to the Buddha, in the shrine

Plate K

AJANTA CAVE No. 17. *Left*: [illegible] scene [illegible] *Right*: Unnamed scene on the left wall of the antechamber.

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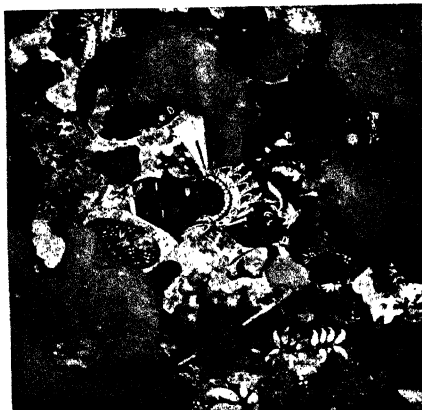
Plate 1

AJANTA Cave No. 17 *Left*: painting of an Apsara on the verandah. *Right*: a painted scene on the left wall

(*Courtesy, the Department of Archaeology, Government of India*)

or of kings and queens. On both sides of the chaitya window two seated Yakshas or keepers are carved in full relief. They wear jewellery and their hair is curly. On the two sides of these figures are Buddha figures in the varada hasta mudra. Next to these figures are two more figures of the Buddha nearly twelve to fifteen feet high.

The chaitya is entered by three doors. The door-frames of all these are richly carved with mithuna figures. Two chapels may be noticed at both ends of the veranda.

There are twenty-eight pillars in the chaitya. The two at the entrance are very decorative They are octagonal in shape and are interspersed horizontally with small friezes of floral designs. What, however, lends charm to them are the beautifully carved bracket-figures showing graceful figures of females. The other pillars are of one type. The shaft is roundish and fluted, with bands of floral patterns. On top of the shaft is an amalaka and then an inverted half-lotus and then the usual broad two-armed capital. The triforium is crowded with images of the Buddha carved in half relief. It also shows other delicate and decorative designs.

On the wall of the left aisle is the sculpture of the Buddha's Mahaparinirvana in full relief. He is lying on his right side, with his right hand under his head. His head reclines on a cushion which gives the impression of being pressed by the weight of his head. The folds can be clearly seen. A number of mourners are seen seated below in profound grief. Near the cot of the Buddha, a stand, an oil-can and flowers may be noticed. Above the figure of the Buddha gods and goddesses can be seen This is one of the best sculptural panels of Ajanta The figure of the Buddha in Mahaparinirvana is of huge dimensions. His face shows that calmness and serenity which can come only when a person has reached that stage of eternal bliss where there is no pain and no sorrow and from where there is no return to this world of unhappiness The artists of Ajanta have succeeded in capturing this mood and in this they are true to the great art traditions of the period It is obvious that during this period the art of the sculptor, the painter and the architect, had reached a perfection in figure drawing and figure sculpture. What makes the sculptors and painters of Ajanta so great is their ability to catch the moods of their subjects This is evidenced by this sculpture and the one carved near this, the one of the Buddha's temptation. The two are very different in character While one depicts death with all its sorrow, the other shows the daughters of Mara exhibiting their wares before the Buddha One depicts Nirvana or eternal bliss, the other the world of passions. Yet, in both, the artists have become one with their subjects and portrayed both with equal skill. The folds into which the Buddha's robe falls look so perfectly natural Even the nails of the toes of his feet have been so carefully executed as to look real.

In the next panel, Ananda, the beloved disciple of the Buddha, is seen seated and weeping. His head is resting on his right hand. In the next panel the Buddha is seated in the pralambapada asana in the dharmachakra mudra with his two attendants Above this panel there are many small panels showing the Buddha in different attitudes.

The Temptation Scene

The temptation scene of the Buddha is executed in a masterly fashion The Buddha is seen seated in the middle, under the bodhi tree in the bhumisparsha mudra. Below are seen the daughters of Mara in various seductive attitudes They are all trying to draw his attention to them but without success. They all look youthful and pretty. They are scantily dressed and expose their full bodily charms in order to tempt the Buddha. They are very heavily ornamented and their hair-styles are extremely attractive. Five of them are standing and two of them are seated. Mara is standing on their right. He looks dejected. On the two sides of the Buddha is seen the army of Mara, attacking the Buddha. Demons and all kinds of fantastic creatures are seen in the army of Mara Two of these are seated

on elephants. They are probably the generals of Mara's army.

Next to this panel are twenty-one panels showing the figures of the Buddha in pralambapada asana and in dharmachakra mudra. The last panel (the first from the right) is peculiar for two things. (a) The throne of the Buddha is not supported here by the usual lions but by dwarfs. (b) His feet rest on the lotus flower held by the Nagas, but a deer and the dharmachakra are also carved.

The Stupa

The stupa has a big base. There are eighteen panels carved on the base, fourteen of them showing the Buddha in the varada hasta mudra, two of Padmapani and two not identified. Above these are eighteen more panels all containing Buddha figures in the varada hasta mudra. In front a seated figure of the Buddha is carved in pralambapada asana. He is seated on a lion throne with his feet down on a lotus. Ganas may be seen on two sides of him. The torana above him is extremely decorative and is three-tiered. On the anda are carved flying apsaras. The harmika is carved and above the harmika is a nine-tiered top symbolic of Buddhist heavens. Above this is a broken vase.

Cave No. 27

Cave No. 27 is an unfinished vihara.

Cave No. 28

This cave is inaccessible.

Cave No. 29

This cave is inaccessible.

Cave No. 30

In the month of January 1956, the foot-path leading to cave No. 16 suffered great damage due to a landslide. The Department of Archaeology wanted to construct a retaining wall for restoring the foot-path. When the work of removing the debris was in progress, a small aperture inside the wall and a votive stupa carved in bas-relief were noticed. After excavation it was found that it was a beautiful Hinayana cave. There is an inscription in early shell-characters which, due to its mutilated nature, is yet undeciphered. This is a plain cave with a main hall measuring 12′ square and has three cells in the left, front and right walls, containing two stone-beds with pillows. Over the cell-doors, canopies of chaitya windows, Buddhist rail-patterns, half-lotus medallion, and a course of pyramidical string running all round the wall are nicely carved. On the basis of the architectural features this cave can be dated back to the second century B.C. The doors of this cave have mortice holes for fastening the shutters. Outside this cave there was probably a rectangular veranda.

The artists had a very highly developed aesthetic sense so they carved a small bed on the left side of the veranda to enjoy the scenic beauty of the ravine during their leisure hours. On the front wall of this cave there is an inscription in characters which are very similar to the one on the columns inside cave No. 9. It was found that the main entrance of this cave was completely blocked up by large bricks about 19″ long, which were placed one upon the other. This might be because the artists thought that this tiny little cave would mar the beauty and grandeur of the imposing gate of cave No. 16.

CHAPTER VI

INTRODUCTION TO ELLORA CAVES

SAIVISM

SIVA is the third god of the Hindu Trinity of Brahma, Vishnu and Mahesha. He is worshipped by a large number of people in India. Almost all the Hindu cave temples of Ellora are dedicated to Siva who is regarded by the Siva Purana as performing the triple functions of creator, protector and destroyer.

In the early dawn of civilization the Aryans worshipped the 'panchamahabhutas', i.e., the natural elements. They worshipped Ushas the Dawn, Mitra the friendly Sun-God, Agni the Fire-God, Varuna the God of Air, and Indra. Side by side with these friendly elements were some natural elements which were not so friendly. The storm which uproots trees and demolishes houses, lightening which can destroy things in a moment, epidemics which kill cattle and men, were such unfriendly natural elements. These were natural elements which were greatly feared and therefore needed appeasement. These natural elements became Rudra who went about howling with the stormy winds (Maruts) who were his sons (Rudriyas). The storms and the epidemics, the lightening and the fire were, however, only one aspect of the deity. It is god's way of showing anger. But a angry God can always be appeased by prayer and offerings. So Rudra, the angry one, became Siva, the kindly one in the Shvetashvatara Upanishad. As Siva he becomes the creator, preserver and the destroyer as described in the Siva Purana. The Shatapatha Brahmana tells the story of Rudra's birth. Once Prajapati consorted with his wife Ushas. A son was born. Immediately on birth, the boy began to cry. When asked why he was crying he said that it was because he had no name. Prajapati gave him a name. "He was Rudra because he wept (arodhita, from 'rud' to weep)." The boy said, "I am greater than one who does not exist, give me another name." Prajapati said, "Thou art Sarva." He obtained from Prajapati other names, Pashupati, Ugra, Asani, Bhava, Mahadeva and Ishana. Rudra is referred to as the father of the Maruts. The Vajasaneyi and the Shatapatha Samhitas call him Tryambaka, which means 'three-eyed.'

The Vedic Rudra is many times identified with Agni and is assigned the dual functions of destroying prosperity and of destroying suffering. The element of fear, however, predominated Rudra worship. 'Slay not our men in thine anger,' 'Far from us be thy cow-slaying and man-slaying weapon,' 'Let us not, Rudra, provoke thee by our prostration, by unsuitable praises, vigorous deity,' etc., (Rig Veda). But Rudra is not merely a maleficent deity. He is capable of immense good and so Rudra is also invoked for better things and his protection sought as that of a friendly deity, e.g., "We invoke to our succour the impetuous Rudra, the fulfiller of sacrifice, the swift, the wise. May he drive far away from us the anger of the gods." This hymn seeks the help of Rudra for the consummation of sacrifices as also protection from the anger of other gods. "We present these prayers Rudra .... that there may be prosperity to our two-footed and four-footed creatures, that everything in this village may be well fed and free from disease." Rudra confers favours upon his devotees and as a physician cures people of their diseases.

In the Shatarudriya, Rudra undergoes a change. He is called Girish or Giritra, i.e., 'lying on a mountain', probably because the thunderbolt that he hurls springs from a cloud, which is often compared to a mountain and in which he was believed to dwell. He is believed to inhabit out of the way places and therefore he is called the Lord of the Paths, of

the forests and of those who roam in them. He is the lord of the medicinal herb and is the divine physician. As the lord of the open fields he is the lord of the cattle and is thus Pashupati. His sons, the Rudras, traverse all the quarters. Therefore, he is also the Lord of the Quarters. He is Kapardin, the wearer of the matted hair. He is Sarva, the arrow-builder and Bhava. In his kindly form he is Shambhu or beneficent and Siva or Auspicious. Rudra is identified with Siva. "The word Rudra is explained by Sayana: 'Rud duhkhan duhkhahetur va papadih tasya dravayita etan namako devo si.' Muir translates it thus: 'Rud' means suffering or sin, etc., which causes suffering. Thou art the god so called, who drives this away. The etymological explanation of the word 'Siva' bears a correspondence to that of Rudra. According to Siddhanta Kaumudi, the root 'so' means 'to make thin' or 'to attenuate'. In the Shabda Kalpa Druma, one of the meanings given to the word Siva is 'he who attenuates sin (ashubha), and this meaning is derived from the root 'so' as explained above. Both Rudra and Siva, therefore, mean 'he who removes sin or sufferings.' These common qualities which Rudra shared with Siva explains how Rudra of the Vedic period became Siva of the latter period." (C. V. N. Ayyar.)

The Atharva Veda makes Rudra the ruler of two-footed and four-footed beings. Bhava and Sarva (two names of Rudra) are the swiftest of archers. They control all that is near and remote. They are thousand-eyed. Their stroke cannot be avoided by man or god. They destroy evil by lightening. They are Bhutapati and Pashupati. Their domain is in the sky and the middle regions. To Ugra belong the sky, the earth, the wide atmosphere and that which has spirit and breathes on the earth. Bhava is everything on earth and nothing escapes him. He rules over the ocean. Rudra can spread poison, consumption and fire. Bhava rules over the heavens and is addressed as Rajan. The stars and the moon are under Rudra's control. Bhava protects the Vratyas, the non-Aryans whose mode of worship was non-Vedic and who did not believe in Vedic sacrifices.

Siva is now given many names, some of which signify his terrible destructive aspects and some his beneficent aspects. Rudra, Sarva, Ugra and Asani are symbolic of his destructive aspects, while Bhava, Pashupati, Mahadeva and Ishana of his beneficent aspects. The Atharva Veda makes Rudra the god whose shafts cannot be avoided by gods and men; a shining king; the lord of all creatures; of all-pervading range; ruler of moon and stars, of sky and the middle regions, of fire and water, plants and herbs; protector of the quarters and of the Vratyas, as pre-eminently the ruler. "Thus the terrible and destructive God became, when he was propitiated by men in a variety of ways, a benignant God and attained to the whole majesty of the godhead by the time of the Yajur Veda and the Atharva Veda." (R. G. Bhandarkar.)

In spite of this the other view which considered Rudra as essentially evil continued to prevail. The Aitareya and the Shatapatha Brahmanas regarded Rudra as a frightful and evil god, who could not be trusted with cattle or anything else. Rudra had to be offered worship only as a sort of unavoidable and evil necessity. The Shatarudriya sacrifice is born out of fear and not out of reverence for the deity. "As to why he performs the Shatarudriya offering. When Prajapati became disjointed, the deities departed from him. Only one god did not leave him, to wit, manyu (wrath). Extended, he remained within. He (Prajapati) cried, and the tears of him that fell down settled on manyu. He became the hundred-faced, thousand-eyed, hundred-quivered Rudra. And the other drops that fell down, spread over these worlds in countless numbers, by thousands; and in as much as they originate from crying (rud), they are called Rudra (roarers). That hundred-headed, thousand-eyed, hundred-quivered Rudra, with his bow-string and his arrow fitted to the strings, was inspiring fear, being in quest of food. The gods were afraid of him. They spoke, 'We are afraid of this One, lest he should hurt us.' He spoke, 'Gather food for him and appease him therewith' They gathered for him that food, the Shatarudriya (offering), and thereby appeased

him, and inasmuch as they thereby appeased the hundred-headed Rudra, it is called 'Shata-rudriya.'" Rudra is spoken of in the Aitareya Brahmana as the embodiment of all dread forms, and as having been created conjointly by all gods to punish Prajapati (the Creator), when the latter sought to make love to his own daughter. Rudra became Pashupati to chase Brahma who had taken the form of a male deer to catch his daughter who had become a female deer. The Taitiriya Samhita and the Taitiriya Brahmana refer to Agni as Rudra and he is called the 'destroyer of Marughna-yajna'. This may imply the destruction of Daksha's sacrifice. The Taitiriya Samhita and the Aitareya and the Shatapatha Brahmanas describe the story of the destruction of the Asura's three castles by Rudra. The Grihya-sutras emphasize the darker aspect of this deity and recommend a number of sacrifices. One of these is the 'Sulagava' sacrifice. It is aimed at removing the diseases of cows and buffaloes. A buffalo is to be sacrificed to Rudra to appease him. The sacrifice is to be performed outside the limits of the village and the remains are not to be brought within it. This indicates the inauspicious character of the rite. The Paraskara and Hiranya-Kesi-Grihya-Sutra tell us that it is necessary to remember Rudra while on one's way, while crossing a river, while climbing a mountain, while boarding a ship, while going through a forest, while entering a cemetery, etc.

The Upanishadic period saw a change in the attitude towards Rudra. It witnessed the culmination of Hindu religious thought. While the Brahmanas merely explained at length the Vedic rites and rituals, the Upanishads thought about the nature of the Universe itself and about its creation. The Brahmanas were treatises written to emphasize the importance of Vedic sacrifices. For that very reason they failed to understand the inner significance of the Vedic deities. Men who were so much engrossed merely with the form and technique of sacrifice could not comprehend the idea of a deity.

The Upanishads propounded the theory of the Brahman or the Universal Soul and the theory of the immortality of the individual soul, which was a particle of the Brahman from where it emanated and with which it would ultimately merge. The soul existed "in the heart of all living creatures." "One who attains Brahman need not fear the gods." The bliss thus attained was greater than the bliss of Indra. The Brahman was to be attained "through austerity and faith and through sacrifices." "They who practise austerity (tapas), and faith (sraddha) in the forest, the peaceful (shanta), knowers who live on alms, depart passionless (viraga), through the door of the sun to where is that immortal person (purusha), even the imperishable spirit (atman)." The Vedic rites and rituals had obviously fallen into insignificance.

This period also witnessed the rise of the 'bhakti' (devotion) cult. Brahman can be obtained "only by the one whom he chooses." Only through 'bhakti' can 'jnana' be obtained It is through the 'prasada' (grace) of the Creator that one realises the greatness of the soul. The Shvetashvatara Upanishad considers 'bhakti' an indispensible preliminary for the realisation of the ultimate truth. The Shvetashvatara Upanishad provided Rudra-Siva worship with an adequate philosophic background. The Upanishad states that there are three unborn elements in the world, the all-knowing and the ignorant and the third "has in itself materials of enjoyment and suffering." Brahman is sufferer or enjoyer, what is enjoyed or suffered, the dispenser or the mover. The immortal is unchangeable. Hara is the one and only lord, who rules over the changeable and the soul. Meditation of him removes ignorance. Purity of self leads to the understanding of the nature of Brahman. Rudra alone is the cause of production and growth. There is only one Rudra, "who is the inmost soul of all men, who creates all beings and protects them." "Knowing the lord (Isha), who is the highest Brahman and the greatest of all, who dwells in the inside of all beings whatever their form, and who encompasses the whole Universe, men become immortal." He is himself without form, but creates forms with a certain purpose. He is the beginning

and end of the Universe. He uses Maya (Prakriti) and becomes Maheshvara. "Having known Siva (the auspicious), who is minuter than the minute, the creator of the Universe, of many forms, and who alone encompasses the Universe in this medley of the world, one attains eternal peace." "When there was simple darkness and no day or light, no entity or non-entity, Siva alone existed. He was the one unchangeable thing and he was the bright light of the sun and from him sprang all intelligence." There is not another like him. He is invisible. "Those who see him, dwelling in the heart, by the heart and the internal consciousness, become immortal." "Siva, the God, the creator and the destroyer is said to be knowable by Bhava, faith, love or the pure heart." He promotes virtue and dispels sin. "He is concealed in all beings, is all pervading, the internal soul of all beings, presiding over all actions, the support of all beings, the witness of all, the life-giver, absolute and without qualities...... He created Brahma, sent forth the Vedas. He is the god who has no parts, who does not suffer change, who is all peace, has no defects and is the unpolluted bridge for crossing over to immortality."

As Siva came to be regarded as the 'Supreme God' by some, Vishnu and Brahma came to be similarly regarded by others. "They (Brahma, Vishnu and Rudra) are assuredly, the foremost forms of the Supreme, immortal, bodiless Brahman.... They are the three forms of the cosmic Brahman." The raising of these deities to such eminence led to the writing of the Agamas. The Siva Agama considered Siva as a supreme god of the Universe while the Vishnu Agama gave that position to Vishnu.

The Bhakti cult gave rise to another thing—image-worship. Images had to be made to enable the bhaktas (devotees) to comprehend god-head. Since images began to be made, rules for their making became necessary and the Agamas fulfilled this need.

In the course of time Saivism became one of the most dominent sects of Hinduism and to-day Siva is by far the most popular deity in India. Siva has been given many names In the Atharva Veda he is referred to by names like Sarva, Sahasrabahu Mahadeva, Pashupati, Rudra, the Slayer of Ardhaka (Andhaka of the Puranic period) Ugra, and Ishana. In the Shatarudriya he is referred to as Aghora, Girisha, Nilagriva, Kapardin, Sabhapati, Ganapati, Senani, Bhima, Shitikantha, Shambhu and Shankar. The Amarkosha gives him forty-eight names. He is called Shulin, Chandrashekhara, Krittivasin, Pinakin, Kapardin, Sitikantha, Kapalbhrit, Virupaksha, Trilochana, Dhurjati, Nila-lohita, Gangadhara, Vrishadhvaja, Vyomakesha, Bhima, Tryambaka, to indicate his forms. He also bears the names Umapati, Bhutesha, Pramathadhipa, Pashupati. These tell of his relatives. Girisha, Mrityanjaya, Sitikantha, Gangadhara, Smarahara, Tripurantaka, Kritudhwansi give information about his residence and of his deeds. He is described "as tawny in colour or fair complexioned. He has a beautiful chin, wears golden ornaments, is youthful and has spirally braided hair. He carries in his hands bow and arrows and is sometimes described as weilding the thunderbolt." In both the Vedic and post-Vedic periods Rudra and Agni are frequently identified. The Mahabharata makes Agni the father of Skanda. The story is told of Agni's love for the wives of six rishis, who, however, do not return his love. His wife Svaha, therefore, assumes the forms of the wives of the six rishis by turns and enjoys her husband for six consecutive nights. Out of this union Skanda is born. The other story makes Rudra the father of Skanda. Rudra becomes engrossed in his wife Uma and forgets his other fuctions. When Rudra is engaged in making love to his consort the gods suddenly request him to perform his other functions. The seed of Rudra is dropped on the earth because of the haste of the gods. Agni is asked to develop it, but is not able to bear it and drops it in the river Ganges, and Skanda is born therefrom.

In the Puranic period Rudra from being a minor deity develops into a supreme deity. He is described "as assuming the forms of the gods Vishnu, Brahma, of men, of bhutas, of beasts and birds; he is the soul of the universe; pervades through it; he dwells in the hearts

of other creatures and knows all their desires; he carries a discus, a trident, a club, an axe, a sword; he wears a girdle of serpents and a yajnopavita of serpents; he laughs, sings, and dances in ecstasy and plays on a number of musical instruments; he leaps, gapes and weeps and makes others weep; speaks like a mad-man or a drunkard; as also in sweet voice..... he has erect hair, looks obscene in his nakedness and has an excited look. He has braided hair and matted locks, frequents cemeteries, and performs awful rites; he is now a mild yogi but also very terrible. He is said to possess in every age the nature of Narayana, that is, tamasik nature." As dancer he is called Nataraja. As begging for cooked rice Bhikshantaka murti.

Two interpretations concerning Siva are usually made. One regards him essentially as a Vedic god. Those who hold this view identity Siva with Rudra of the Vedas. This identification is based on the fact that Rudra and Siva share many similar qualities. The other view of Siva is that he is a non-Aryan god accepted gradually into Aryan worship. It is therefore natural that all kinds of evil qualities should have been attributed to him. The typical attitude to Siva is best expressed in the words of Daksha, Siva's father-in-law. "..... This monkey-eyed (god) after having taken the hand of my fawn-eyed (daughter) has not even by word shown suitable respect to me, whom he ought to have risen and saluted. .... Though unwilling I gave my daughter to this *Impure and Proud Abolisher of Rites and Demolisher of Barriers, Like the Word of the Veda to a Shudra.* He roams about in dreadful cemeteries, attended by hosts of ghosts and spirits, like a mad-man, naked, with dishevelled hair, laughing, weeping, bathed in the ashes of funeral pyres, wearing a garland of dead-men's skulls, and ornaments of human bones, pretending to be Siva (auspicious), but in reality Asiva (inauspicious), insane and beloved by the insane, the lord of Pramathas and Bhutas, beings whose nature is essentially darkness." We need not take the abuses of an angry man seriously. Its only importance is that it gives expression to one attitude towards Siva.

Siva and Phallic Worship

Siva worship is usually associated with the worship of the linga or phallus. In the early literature of Saivism no reference to linga worship is found. The Shvetashvatara Upanishad speaks "of the god Ishana as presiding over every yoni, and of the lord as presiding over all forms and yonis." This allusion to the physical fact of the linga and yoni connected together may have been meant as typifying the philosophical doctrine of the god presiding over every creative cause. In the Anushasana Parava, Upamanyu, a great devotee of Siva, says that Mahadeva was the only god whose organ of generation (linga) is worshipped by men. He and Uma were the real creators of animals, as these bear the marks of the two, and not the discus or the conch-shell or marks of any other god. At two places in the Rig Veda, Indra is requested to stop those whose god is Shishna from disturbing rites. In one passage Indra is represented as having conquered those whose god is Shishna. These Shishna-worshippers are evidently shown as the enemies of the Vedic Aryans and disturbers of their holy rites. This evidence, however, is not strong enough to brand Siva-worshippers as worshippers of the phallus. The Upanishads addressed essentially from a philosophical plane and the Shvetashvatara Upanishad considered Siva as the Creator of the Universe. The allusion was philosophical rather than physical. As far as the reference to the Shishna devatas in the Rig Veda is concerned it would be best to quote R. G. Bhandarkar: "Notwithstanding all that is said about the matter, my own belief is that the persons here referred (whose god is Shishna) were really some tribe of the aborigines of the country, who worshipped the phallus. Just then, as Rudra-Siva cult borrowed several elements from the dwellers in forests and stragglers in places out of the way, so it may have borrowed this element of phallic worship from the barbarian tribes with whom the Aryans came into

contact." Linga worship came into Hinduism much later. Patanjali refers to the image of Siva as an object of worship and not the linga. On the coins of the Kushan king Wima-Kadphises, there is a human figure of Siva with a trident in hand. There is also an emblem but that is Nandin or the Bull. Phallic worship might have crept in only when the Mahabharata was being written and so the reference to it by Upamanyu in it.

In this connection it would be of interest to note the opinion of C. V. Narayan Ayyar. His argument regarding the Siva lingam is given here in summary form: The Siva lingam is the subject of much controversy. Some identify linga with phallus and consider linga worship as the worship of the phallus. The occurence of the word 'Shishna-devata' in two passages of the Rig Veda is held as providing conclusive evidence of it. Beyond these two allusions there is no mention of the worship of the phallus anywhere in Vedic, Upanishadic or Brahmanic literature..... In the period of the Mahabharata, Maheshvara or Rudra must have been completely identified with the cosmic Purusha by Siva worshippers. He is the cause of causes and is therefore inconceivable. It is conceived of by him by whom it is not conceived of. He by whom it is conceived of knows it not. It is not understood by those who say they have understood it. It is understood by those who say they understand it not. Not being conceivable Isha (Rudra) cannot be worshipped. But the mind will not be satisfied without worship, and so, something representing Maheshvara came to be worshipped. That was the linga or the characteristic mark of Siva. But Siva was 'a-linga', i.e., 'without a mark.' Hence its mark was the mark of 'a-linga' or 'indistinguishability', or 'imperceptibility' as a form. Those who conceived of Siva as a cause of causes or the cosmic Purusha believed that everything else, including Brahma and Vishnu, had a form. Siva alone is formless or in other words 'all-formed'. Being possessed of all forms and having no form of his own, there is nothing in the three worlds, male or female, embodied or disembodied, which is not pervaded by Siva. Every form that is worshipped is the form or 'linga' of the all-formed Siva. Likewise even a formless thing that is worshipped is the mark or the linga of the formless Siva; for Siva alone is really formless.......It was to represent this double idea of the 'all-formed' and 'formless' that the Siva linga (which is believed wrongly by some to represent the phallus) was chosen, and it became the object of worship. The description of the cosmic Purusha, as it appears in the Purusha-sukta hymn and the Shvetashvatara Upanishad applies equally to the Siva linga also, e.g., "The Purusha has thousand heads, a thousand eyes, a thousand feet.....", it has a hand and foot on every side, on every side an eye and head and face, it has an ear every where in the world. The hemispherical top of the Siva linga consists in reality of thousands of heads, each of the size of a point. The sides of the cylindrical figure are equally true representations of the thousands of eyes, hands and faces. The circular bottom is similarly representative of a thousand feet; the semicircular top, resembling the visible horizon, is truly symbolical of the Universe which surrounds the earth on all sides. Though the image has thousands of hands, feet, eyes, it still has "no foot or hand or eye or ear." Thus the Siva linga is the closest possible approximation to the cosmic Purusha with whom Siva is identified. Then again, if the linga of Mahadeva was the phallus of Mahadeva, it would mean that Mahadeva's form was similar to that of a human being. There is no proof of that. The presumption is in favour of the view that the gods have shapes different from those of human beings, just in the same manner in which the shape of man is different from that of a worm or an insect. Again, if the lingam is understood to mean the phallus, why should Mahadeva's lingam alone be the object of worship? Any god's lingam would serve the purpose as well. Further, in a passage appearing in the Mahabharata, Upamanyu (a Siva devotee) says that all beings, in the three worlds, movable and immovable, are marked by Mahadeva's lingam. That means that the mountains, rocks and rivers, fire, wind and lightening, and everything else which cannot be classified as either a male or female have the mark of Mahadeva. The

ELLORA, Cave No 6 Figure of Mahamayuri on the right wall of the antechamber

ELLORA Cave No 8 Jadaksari-Lokesvara with Mahavidya in right side chapel

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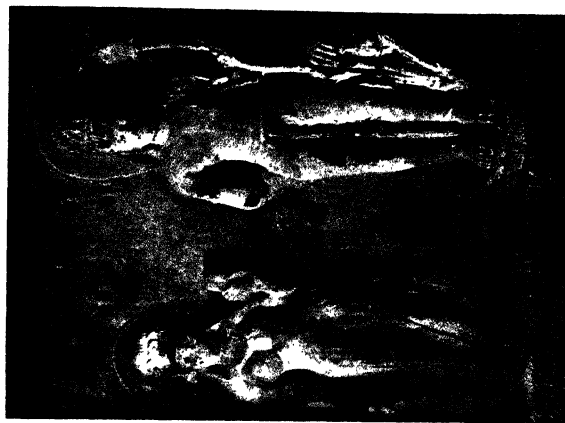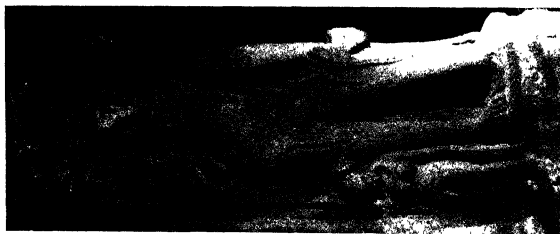
ELLORA, Cave No 8 *Left* dwarapala on the right of shrine entrance *Middle* close-up of female attendant to dwarapala on right of the shrine entrance *Right* Bodhisattva Padmapani as dwarapala on left of the shrine door

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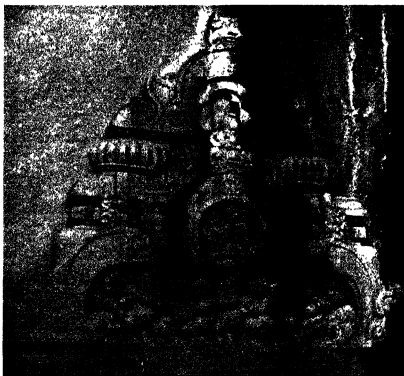
ELLORA Cave No 8 The Buddha with Maitreya and Vajrapani in shrine to the left of the entrance

ELLORA, Cave No 10 (Vishvakarma) Details of torana over niche of Vajrapani on second storey

ELLORA, Cave No. 10 (Vishvakarma)
Top, top view of the facade
Left details of torana over the niche of Padmapani

phallic idea will not apply here. Thus it is impossible to understand the lingam as meaning the sex-mark. The reason why this wrong notion crept in was that in the Sanskrit language the word 'linga' has also the meaning of the male sex-mark. But it is clear that it is a derivative meaning.

It is possible that when Siva worship entered Hinduism linga may have had the connotation suggested for it by Ayyar. Later on, however, when the Aryans came into contact with the primitive communities settled in India who worshipped linga as the symbol of creative power, linga might have gained a new meaning. This is not surprising. Evidence of phallic worship is found in most of the ancient civilizations. Sir John Marshall in his voluminous work on Mohenjo-daro refers to the discovery of lingas, yonis and linga stones at Harappa and Mohenjo-daro. Sir Aurel Stein makes reference to similar discoveries in Baluchistan. Phallic worship in ancient times was common both in Asia and in Europe. The idea was that all living beings must of necessity be the products of the union of the male principle with the female principle. That alone can explain creation. The only possible symbol of the creator, therefore, could be the linga (phallus) and the yoni (vulva). The primitive societies worshipped the phallus for many reasons. Those who were incapable of bringing forth offsprings, those who brought forth children who however could not survive, those who could only get female children, would all offer worship to the phallus. The old agricultural communities worshipped the phallic god because he alone could make them and their land fertile. The festival of saturnalia gives proof of this. During the agricultural festival men and women used to mate freely in the fields, the idea being that the fertility of men and women would get transferred to the soil which would then yield rich crops. Such fertility rites were common in all primitive societies. The phallus, symbolic of the generative power, was therefore considered the cause of creation, animate and inanimate. When Siva came to be regarded as the 'cause of causes', as the creator, linga or the phallus became his attribute and linga worship became identified with Siva worship. Siva is now worshipped in his linga as well as in his anthropomorphic form. At Ellora both these are carved. In the sanctum sanctorum Siva is only seen in the linga form. In the Lankesvara cave of Kailasa, Siva is seen as Maheshamurti. The three faces of the image represent the three aspects of Siva as creator, protector and destroyer. Siva worship is more popular in the south than in the north.

Though in the north, there are a number of Siva temples, the temples of the south show greater variety in the Siva image as also in the design of the linga. This variety is explained by the large number of Siva sects that exist in South India. As the mode of worship differs, the Siva image and the cognizance of the deity change. The various Saiva sects like Pasupata, Lakulisa, Kapalika, Kalamudh, Virasaiva, etc., continue to maintain their separate identity through sculptural forms. In Saiva temples, there is usually a niche reserved for Siva's son Ganesa. In the older temples, on this niche, Siva, linga or Nandi are carved besides Ganesa. Sometimes on this niche Siva is carved in the middle and Brahma, Vishnu, Ganesa and Skanda keep him company.

Siva is represented in two forms, in the linga form and in the anthropomorphic form. The main varieties of linga are four: (1) linga, (2) linga with one face, (3) linga showing four faces, (4) lingodbhava. No. 1 is found throughout India. No. 2 is found in Khoha in Nagod in Madhya Pradesh. No. 3 is found in Java and No. 4 is found at Ellora and a number of other places. Siva images roughly fall into two categories. One is 'Samanya Murti'. It shows Siva alone, either standing or seated. The other type is the 'Vishesa Murti', which shows the characteristics of the deity or portrays stories from the Vedas or Puranas in which he plays a prominent part.

At Ellora, a number of panels show 'Lingodbhava Siva' (Siva springing from the linga). In this panel an 'Agni-stambha' is seen in the centre. In this 'Agni-stambha' is carved an

image of Siva. On two sides of the 'Agni-stambha', Brahma and Vishnu are seen.

The story is told that once Brahma and Vishnu fell to quarrelling as to who amongst them was the creator. Just when they started getting violent an 'Agni-stambha' suddenly sprang up between them. On seeing the 'stambha' the two decided that either one of them who could discover its end should be deemed superior. For this purpose Brahma took the form of a goose and flew into the sky and Vishnu became a boar and started digging the earth. Both of them tried their utmost to find the end of the 'Agni-stambha', but without success. Ultimately they decided to worship the 'stambha' itself. When they did that Siva sprang up from the 'stambha' and pacified both of them. It is obvious that this story is of Saivite authorship, intended to prove the superiority of Siva over Brahma and Vishnu.

Samanya Murti

(1) *Candrasekhara Murti*

Siva is called Candrasekhara when he bears the mark of the moon in his 'mukuta' or crown. As Candrasekhara he is usually shown standing, either alone or with his consort Uma. If he is seen with Uma, the sculpture is called Uma-Candrasekhara Murti and if he and Uma are shown in an amorous posture, it is called '*Alingana (embrace) Candrasekhara Murti.*' If Candrasekhara is standing alone, he is shown to have four hands, of which three are in the abhaya, kartari and varada mudra and the fourth holds a 'tanka'. He wears a 'jatamukuta' and on the left side of the 'mukuta' is the quarter moon. He is shown to have three eyes, a yellow garment and ornaments. His face is serene. This is only one of the four variations of the murti. In other variations, the number of hands remain the same but the mudras change, though two mudras (abhaya and varada) remain constant. When Candrasekhara is shown with his consort Uma, she is usually shown on a separate seat. Candrasekhara is shown standing on a 'padmasana' holding a parasu. Two of his hands are in the abhaya and varada mudra. On his left on a separate 'padmasana' Uma is seen. She has two hands and holds in them a blue lotus. She has three eyes and is in tribhanga pose. In the Candrasekhara Alingana murti, the varada hasta of the former encircles the devi on the left. The right hand of the devi encircles the deva. She holds a flower in one of her hands.

(2) *Sadharana Siva*

Siva is usually standing. He may have 2, 4, 8 or more hands. Usually he has four hands. One hand is shown in the varada mudra and the others hold trisula, damaru and aksamala. Alternately, two hands may be in the abhaya and varada mudra and two may hold sula and pasa. In this case he will have a karandamukuta on his head. There may be other variations also, specifically described in the Agama literature. When he has eight hands, he holds an aksamala, sakti, danda and sula in his right hands and a khatwanga, kapala, varada and naga in his left hands. He wears a hasti-chamara, keyura, garland, three-threaded karagota, candrakala, sula, mriga and naga. In his ears he wears 'kundalas' (earrings). The Samarangana-Sutradhara tells us when he has two, four, eight or more hands. When Siva is in a city he has two hands, when in a town he has four hands. Ordinarily he has eight hands. When he is in the forest or cemetery he has 18, 20, 100 or 1,000 hands.

Sukhasana

The seated murti of Siva is called 'Sukhasana Siva murti.' In the sukhasana or 'seated type', Siva may be alone with his consort Uma, in an 'alingana' pose or in 'Soma-Skanda.' Though normally there should be no objection to designating every sculpture of Siva and Parvati (whether seated or standing) as 'Uma-Mahesvara' it has become customary to designate only the seated sculptures by that name.

Kevala Sukhasana

In this, Siva is shown seated in the vama lalitasana. He has four hands, one in abhaya, one holding a parasu, a third a 'kalavita' (deer) and one in varada. He is three-eyed and wears a jatamukuta. Alternately, he is seated on a bhadrasana, in the savya lalitasana. Of his four hands, one is in abhaya, another holds a parasu, another shows a mriga, and the forth is in the kataka or simhakarna mudra.

With Uma

Here, Siva is shown seated with Parvati on his left, seated on the same or a different seat. According to 'Shri-tattvanidhi', besides Siva and Parvati, Indra, Vishnu, Brahma, Bhringi, Narada, Bhairava, Ganesa, Skanda and Virabhadra are also shown in the background.

Uma-Mahesvara

Both are seated. Mahesvara has two or four hands. In his hands he holds a lotus, sula, etc. One hand reaches the breast of Uma from her shoulder.

His coiled hair is tied above his head and shows a quarter moon. He is three-eyed and wears the skin of an elephant. On his left is Parvati with her face turned towards Siva. With one hand she embraces her Lord. She wears a number of ornaments. In the background are Jaya, Vijaya, Ganesa and Kartikeya. In the torana are 'guhykas' and apsaras. In another variation, a mahalunga (fruit), a trisula, and a naga are seen in the hands of Siva. The fourth hand encircles Uma. Uma holds a mirror in one hand and with the other she embraces her consort.

Vishesa Murti

Siva is not merely a destroyer. He is much more besides. To his devotees he is extremely generous and showers his grace liberally upon all who devoutly worship him. Of these Ellora shows a few examples. In Kailasa and a number of other caves (Nos. 15, 21 and 29) Ravana (the demon king of Lanka) is seen lifting Kailasa. These sculptures are portrayals of 'Ravananugriha.' The best example of this is found in Kailasa, carved in full relief on the right wall of the temple proper, at ground level. The story of the sculpture is as follows. Ravana and Kuvera went to war. With his great powers Ravana vanquished Kuvera and was returning home to his kingdom. While on the way his 'vimana' (aeroplane) got stuck in mount Kailasa. This made him furious. He promptly got under Kailasa to remove it from his path. When he lifted Kailasa, Parvati was terribly frightened. Siva calmed her fears, put his foot firmly down on the mountain and pressed Ravana under Kailasa, thus imprisoning him under it. He invoked Siva and became his devotee. Siva thereupon released him from his condition and allowed him to go his way.

Arjunanugriha

Another person who secured the grace of Siva is Arjuna, the second of the Five Pandavas. Arjuna wanted the bow and arrow of Siva. He therefore practised severe penance to please Siva. Siva wanted to find out the capacities of his disciple to wield the bow. He, therefore, assumed the form of kirata and fought with Arjuna who displayed extraordinary skill in archery. Siva, thereupon, gave him his bow, the 'astra' (weapon) of Pasupata (Siva, the Lord of Beasts). The description of this is found only in the 'Shri-tattvanidhi.' Siva is shown with four hands carrying an arrow, a parasu, mriga and a bow. He is three-eyed and wears a jatamukuta. On his left is Parvati. Arjuna is standing in front wearing a jatamukuta. One of his hands is in the anjalimudra. At Ellora there is only one sculpture of Arjunanugriha and that occupies only one half of the second panel of the Northern

Gallery of Kailasa. Siva is seated on the left wearing a jatamukuta. He has two hands and wears earrings, a necklace and wristlets. Arjuna is standing on the right. His right hand is in the anjalimudra. Parvati is absent.

Andhakasuramardan

A number of panels in Ellora depict the killing of the demon Andhaka at the hands of Siva. It is possible that the Asura Andhaka of the Puranas might be the Ardhaka of the Vedas and the Andhaka of the Mahabharata. The Atharva Veda describes Rudra as 'Ardhaka-ghatin' or the 'slayer of Ardhaka.' The story runs thus: Andhakasura was a great king who fell in love with Parvati and cultivated a strong desire for her person. This led to a war between Andhaka and Siva. Out of every drop of blood shed by the demon Andhaka, a fresh and mighty demon was created and this made Siva's job extremely difficult. Siva thereupon created Chamunda and the Saptamatrikas (Seven Divine Mothers) to drink up the blood. But after they became satisfied with this drink, demons again began to be created from the blood-drops of Andhaka. Siva then sought the help of Vishnu (the second of the Hindu Triad) and was about to kill Andhaka with his spear when the demon praised him and obtained his pardon. He then became the chief commander of the ganas of Siva and was named Bhringisa or Bhrigirishi. This sculpture is common at Ellora and is repeated a number of times. Two of these are described here, one from cave No. 15 and the other from cave No. 16.

On the first storey of the Dasavatar cave (No. 15), the first panel on the left wall shows the 'Andhakasura-vadha-murti.' Siva has eight hands. He is standing in the alidhasana holding in his hands a spear. At the end of the spear is seen the demon Andhaka. Siva is holding a kapala in one of his hands. Below is seen Chamunda or Vaghesvari with a bowl in her left hand and a kukri in her right hand. Near her is seen an owl. To her left is Parvati looking proudly at Vaghesvari. The second panel of the Eastern Gallery of Kailasa shows another 'Andhakasura-vadha-murti'. Siva is standing in the alidhasana. His right leg is straight and behind and his left is bent at the knee and on the head of one of the demons springing from the blood-drops of Andhaka. Siva has six hands. In one right hand he holds a demon. In one left hand he holds a kapala. In one left and one right hand he holds a trisula which has been driven into the heart of Andhaka. With the remaining two hands he is holding a gaja-chamara. He wears a jatamukuta. On the right side of Siva is an elephant-head. Near the left foot of Siva is seen Chamunda, holding a bowl to catch the blood-drops of Andhaka. Beside her, Parvati is seen seated on a stool.

Ardhanariswara

The story is told of the efforts of Brahma to create the world. Brahma created a man and thought that creation would begin. But the man could do nothing by himself. Brahma could not understand as to why procreation had not yet begun. So he offered worship to Siva. The latter promptly appeared before Brahma in the form of half-male and half-female. When Brahma saw Siva in this form he suddenly realized his mistake. He requested Siva to provide him with a woman. When that happened procreation began.

Another story about Ardhanariswara is that when the rishi Bhringi decided to worship only Siva and not Parvati, the latter practised severe penance and became one with her Lord.

In sculptural form, the right side of 'Ardhanari' is male with trisula, sarpakundala, jata, half-moon, third eye, gajacharma, and foot on lotus. The left half is female. The hair is coiled behind the head, there is a 'tilaka' mark on the forehead, the breasts are full and pointed and she wears a saree, etc. There may be a few variations which are described in various texts. But in all these forms, the right half is male and the left half is female.

The first panel of the Southern Gallery of Kailasa shows Ardhanariswara. The murti

has four hands, the right ones being male and the left, female. One right hand holds a trisula, and the other is in the katyavalambita pose. One left hand holds a mirror and the other is left loose on the side. The right side is rough and manly and the left side is smooth and rounded.

Kankala-murti Bhairava

Once it so happened that the great rishis fell to discussing as to who was the creator. They approached Brahma and asked him as to who had created the Universe. Brahma replied that he was the creator. Siva was greatly offended by this and asked Brahma to admit the untruth of his statement. Brahma refused and this infuriated Siva. Thereupon Siva assumed the form of Bhairava and asked him to cut off one of the five heads of Brahma. When Bhairava did that, he committed the great sin of killing a Brahmin. As a penance, he had to go about begging with the kapala of Brahma everywhere, for several years. Ultimately he went to Vishnu. There he quarrelled with the Brahmin dwarapala Visaksen and killed him in the brawl that followed. It was only when he went to Kasi (Banaras) that he was able to wash off his sin.

In sculptural forms he may have from four to ten hands. He holds a prahara in one hand, one is in the mouth of a female deer. He wears a jatamukuta A half-moon may be seen in his mukuta In his crown are flowers and a cobra. On his left side is a dagger and on his two sides are seen more cobras, asthi (bones) of kankala, rishis, gandharvas, vidyadharas, etc.

Kalyana-Sunder Murti

According to a famous Saiva legend narrated in the Santi Parva of Mahabharata, Daksa, one of the twelve Prajapatis, cursed Siva (his son-in-law) when the latter failed to pay him respect on the occasion of Prajapati sacrifice. Before the entire assembly of gods he declared that, henceforth, in sacrifices no oblations were to be offered to Siva When Daksa performed a sacrifice, he did not invite Siva and this greatly hurt Siva's wife. She felt greatly embittered and remonstrated with Siva that he was not doing anything to vindicate his honour. Siva tried to pacify her and said, "Thou knowest me not .. I know....; but the wicked, devoid of reflection, know not; and the three worlds, including Indra and the Gods are today together bewildered.....". The Devi is not satisfied and taunts him saying, "Every common man praises and magnifies himself in an assembly of women." She then burns herself in the sacrificial fire of her father. Incensed, Siva creates the dreadful Virabhadra and destroys Daksa's sacrifice.

Sati, the wife of Siva, jumps into the sacrificial fire and is born the daughter of Himalaya. As soon as she attains age she starts practising penance for the attainment of Siva. Siva also starts practising penance to regain his wife. When Siva is thus engaged in penance, the demon Tarakasura begins to harass the gods. Now this demon was destined to die at the hands of Siva's son. Kama, the god of Love, was asked by the gods to break Siva's penance. Siva, in his anger at the disturbance, burnt Kama to ashes. But not before Kama had done his job. Siva promptly married Parvati.

In sculptural forms Siva holds one hand of Parvati in one of his hands In other hands, he holds a parasu, mriga, varada; he wears a jatamukuta. On the right side of Siva is Parvati. One of her hands is held by Siva. She is shown blushing. Behind her are Sri and Bhu (consorts of Vishnu) touching her waist with their hands. Just in front of Siva and Parvati is Brahma acting as priest; to the north of the sacrificial pit is Vishnu with his face to the south pouring from a kalasa; Yaksa in anjalimudra; gandharvas, the mothers and other rishis.

A number of these sculptures are carved at Ellora, in caves No. 16, 21 and 29. The

fifth panel on the left wall of the first storey of cave No. 15 shows a Kalyana-sunder-murti. Siva is seen holding the hands of Parvati. Brahma, the officiating priest, is seen between Siva and Parvati. Above are seen the Asta-Dikpalas on their respective mounts. The most interesting sculpture of this, however, is seen in Ramesvara, cave No. 21, in the left side portico. Siva is standing slightly inclined to the left. He has two hands. With one of his hands he is holding the two hands of Parvati. To his right is the figure of Parvati. In between Siva and Parvati, Ganesa is seen. Behind Parvati is seen a sage, wearing a high cap. He may be Bhringi. Near the sacrificial fire Brahma is seen. One standing figure is seen behind Parvati, holding a casket, probably containing toilet articles. Two standing female figures may also be noticed. They are probably Shri and Bhu. In between Siva and Parvati, a standing male figure with kalasa in the hands is seen. He is Himavana performing the 'kanyadana' ceremony. Behind the figure of Siva some more figures are seen. One of them is a dwarf. Behind the small standing figure with crossed hands is Vishnu, with a conch in his hand. The southern portico of cave No. 29 shows another Kalyana-Sunder-murti. Siva holding the hand of Parvati occupies the centre of the composition with Brahma seated before the sacrificial fire. Indra is seen behind Brahma. Vishnu and Lakshmi or Mena and Himavana are seen standing behind Parvati in the proper right corner. Above are seen the Asta-dikpalas. Besides, the Vidyadharas, Sadhyas, etc., may also be noticed.

Tripurantaka

The story of Siva's destruction of the Triple Castles of the Asuras occurs in the Taittiriya Samhita, Aitareya and Satapatha Bramhana and the Karna Parva of Mahabharata. The story runs as follows: Many years ago there was a war between the gods and the demons (asuras). In this war the demons were vanquished Thereupon the three sons of the Asura Taraka began severe penance and succeeded in securing a boon from Brahma "that they were not to be vanquished by any one except somebody who was able to destroy their three castles by a single arrow. They constructed three castles, one of gold in heaven, the second of silver in air and the third of iron on earth." Here they were secure from the gods and could, without fear, trouble the gods. They oppressed the gods and rishis with impunity and immunity and became a scourge to them Harassed by their oppressions, they approached Brahma for protection. He replied that none but Mahadeo "by whom the universe is pervaded, who through particular austerities, knows the Yoga and the Sankhya of the Atman," could accomplish the task. All the gods went to Siva and requested him to discharge the arrow. Siva asked for half their strength. The gods surrendered half their power to him. Siva then prepared an arrow whose constituent parts were Vishnu, Agni and Yama. The bow was prepared of the sacred Vedas and Savitri became its string. Siva provided himself with a chariot made out of all forms of the universe and Brahma became his charioteer. Then Siva hurled the arrow against the triple castles which fell to the ground.

The Tripurantaka murti of Siva is described variously in different texts. He has from two to sixteen hands and he shows in them aksamala, sword, spear, danda, sula, arrow, cakra, mace, khatwanga, serpent, kapala, shield, varada, bow, bell, conch, tanka, etc. He is accompanied by Parvati. Tripurantaka usually takes position in a chariot driven by Brahma, and pulled by two horses. A few rakshasas are shown running before the chariot.

The third panel of the Eastern Gallery of Kailasa shows a sculpture of Tripurantaka. Siva has three eyes. The third eye is on the forehead. Siva is standing in a chariot driven by Brahma. He has six hands. Two of his hands are engaged in hurling an arrow from his bow. In one of his left hands he holds a khatwanga and another left hand supports the hand that holds the bow. In one of his right hands he holds a trisula and in another a parasu. He wears a jatamukuta. Brahma holds a whip in his hand. Another sculpture of this type is seen on the screen wall of Kailasa itself. Cave No. 15 shows another. The

Siva of cave No. 15 has eight hands.

Bhairava

The Varaha Purana narrates the following: Brahma created Rudra. He named him Kapali and asked him to be the protector of the universe. Rudra felt slighted by the name given to him. He became angry and cut off the fifth head of Brahma by the nail of his left hand thumb. But Brahma's head got stuck to his thumb and could not be removed from there, despite all Rudra's efforts. Rudra asked Brahma as to what he should do to get rid of it. Brahma advised him to observe the 'kapalika vrata.' Thereupon Rudra went to the mountain Mahendra. He prepared a 'yajnopavita' (sacred thread) of hair and wore it; he made a garland of dead men and put it round his neck; placed a human head on his jatamukuta and in his hands he carried the kapala. Thus attired, he undertook a holy pilgrimage. He went to all the holy places on foot, and ultimately in the twelfth year reached Kasi (Banaras) where Brahma's head (kapala) fell from his left hand. Rudra took bath in the holy Ganges and then returned to Kailasa.

Bhairava is without doubt one of the most popular deities of Maharashtra and almost in every other village his image can be met with inside temples.

Bhairava appears in many forms. His images belong to two catagories. In the first are included (1) Samanya, (2) Kshetrapala, (3) Canda, (4) Batuka, (5) Swachhanda, (6) Swarnakarsana. In the second are included 64 different forms of Bhairava.

If he has twelve hands he may have in them abhaya (mudra), sword, ankusa, axe, arrow, gajacharma, bow, trisula, khatwanga, pasa and varada (mudra).

There are a number of Bhairava sculptures at Ellora, in cave No. 16. The huge Bhairava figure in Kailasa has ten hands In one hand is seen a damaru, in another a trisula, in another a kapala. With one hand he is touching Parvati's chin. He is standing in the pratyalidha asana On his left is Kali and in between his legs is Kala, dancing with joy. Below, on the floor are seen seven small figures of Saptamatrikas. To the right is a pot-bellied figure and an elephant. The 13th panel of the Eastern Gallery of Kailasa shows another sculpture of Bhairava, as Kapala Bhairava. Here he has four hands.

Virabhadra

Virabhadra was created by Siva out of his hair to destroy the sacrifice of Daksa.

His vehicle is the buffalo. He has four hands and carries in them khadga (sword), arrow, bhindipala, bow, kapala, veena, trisula, etc. Sometimes his hands show abhaya (mudra), or vara or tarjani mudras. He is described as three-eyed, wearing a necklace of heads and a jatamukuta on his head.

At Ellora, Virabhadra takes his stand with the Saptamatrikas in cave No. 21. He is shown with four hands.

VISHNU

Vishnu is the second god of the Hindu Triad. With Siva, he enjoys great popularity. However, he enjoys greater popularity in Northern India than in Southern India, where Siva worship is more common. However, in the south also, there are important Vaishnava sects.

The word Vishnu is derived from the word 'Vis' which means 'movement'. He is known by innumerable names. His 24 popular names are Kesava, Narayana, Madhava, Govinda, Vishnu, Madhusudana, Trivikrama, Vamana, Sridhara, Rhisikesa, Padmanabha, Damodara, Vasudeo, Sankarsana, Pradyumna, Aniruddha, Purushottama, Adhoksaja, Nrisimha, Achyuta, Upendra, Janardana, Hari and Srikrishna. Besides these, the Amar-

akosa gives a further list of his names. These are: Vaikuntha, Svabhu, Daittyari, Pundarikasa, Garudadhvaja, Pitambara, Saurgi, Visvaksena, Cakrapani, Chaturbhuja, Devakinandana, Sauri, Sripati, Vanamali, Balidhvamsi, Kansarati, Visvambara, Kaitabhajit, Vidhu, and Srivatsalanchana.

Vishnu had to come down to earth on several occasions to destroy the evil-doers. For this purpose he had to take reincarnations. The various 'vibhavas' or avataras of Vishnu were necessary to protect mankind from evil. Vishnu helped not only human beings against oppression but he also helped the gods against the asuras.

The Vishnu of the Rig Veda is not a supreme deity. He is however a powerful deity. His special characteristics are his youth. his enormous size and his long steps. His peculiarity is that he takes only three steps With one he occupies Prithvi (earth), with the second and the third, he occupies the space and the sky. Of these, the first two steps can be seen by human beings The third can be seen only by the good, the generous and the gods.

The Brahmanas describe the sun as the head of Vishnu. In the Atharva Veda, Vishnu is requested to give light and heat for the successful performance of a sacrifice. The cakra of Vishnu is compared with the sun in post-Vedic literature. His vehicle is Garuda (the eagle) who shines like 'agni'. Garuda is called Suparna and Garutman. In the Rig Veda these are the attributes of the Sun-God. It is probable that the sun might be the basic attribute of Vishnu. This is possible because just as Vishnu occupies the whole universe with his three steps, so also do the rays of the sun.

Vishnu has uniformly helped Indra in fighting the asuras. In the struggle that continually went on between the gods and the demons, sometimes the gods won and sometimes the demons. Whenever the gods were in trouble Vishnu rushed to their help. Many times the asuras proved too strong and then the gods had to use some strategem to save themselves. When, for instance, King Bali could not be conquered by just means, Vishnu was sent as a Brahmin dwarf to ask for as much land as he could cover in three steps.

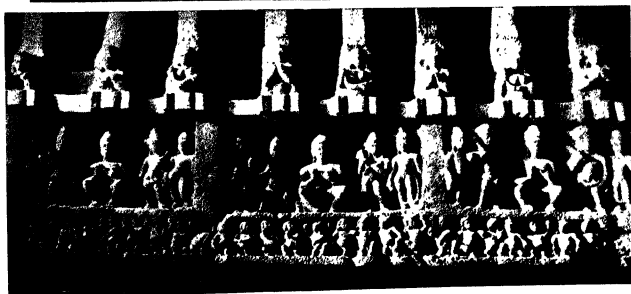
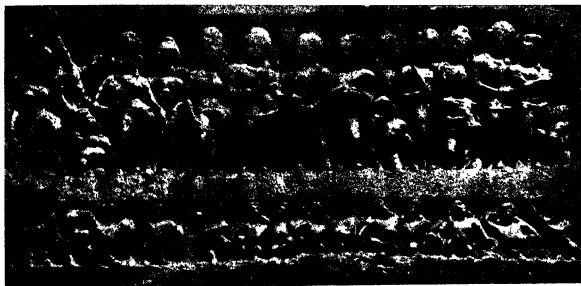
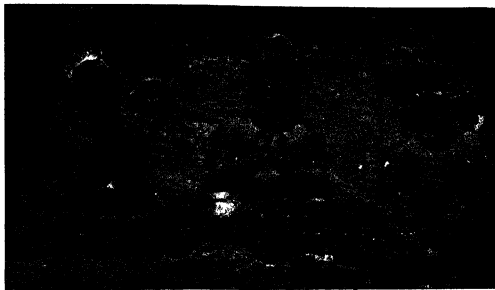
Whenever the Gods or human beings were in difficulties, Vishnu came to their help. This aspect of him is emphasised in later Hindu literature. This automatically gave him the character of a protector. Surya (sun) became his cognizance and Garuda became his vehicle. The Vedic literature tells about the various forms he took (the Matsya, Kurma, Varaha, Vamana, Trivikrama, Yajna, and Hyagriva) to help the gods and the people. In Puranic times the incarnations increased

In sculpture, whenever Vishnu is not alone, he is accompanied by one or two women. If he is accompanied by one woman, she is Lakshmi; if by two women, they are Sri and Bhu or Sri and Sarasvati. In Northern Indian sculpture the two women are usually Sri and Sarasvati. In other parts of India Sri and Bhu or Sri alone keeps him company. When Vishnu is seated or sleeping, Sri keeps him company. In this case she may be either on his lap or by his side When Vishnu is in the sayana position, Garuda takes his place near his feet. If he is seated, then garuda is under him. Among all the twenty-four forms of Kesava, Vishnu alone has four hands.

The Incarnations of Vishnu

The various 'avataras' were taken by Vishnu for certain definite purposes. He retained any particular form only till his object was fulfilled. The right wall of the first storey of Dasavatara cave (No. 15) depicts five of the ten avataras of Vishnu. The first is the Krishna avatara.

Krishna Avatara

This is one of the important incarnations of Vishnu. As Krishna, Vishnu is extremely popular. As Krishna, Vishnu performed many glorious deeds which are woven in the

ELLORA, Cave No 10 (Vishvakarma) *Top* figure of the Buddha flanked by Padmapani on right and Manjusri on left *Middle*, donation of Chaitya by Royal party to Buddha bhikkus, on parapet of balcony *Bottom*, carving inside the Chaitya.

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ELLORA, Cave No 10 (Vishvakarma) Interior showing the figure of the Buddha in the stupa

ELLORA, Cave No 11 Jambhala on the left of the Buddha in the shrine second storey

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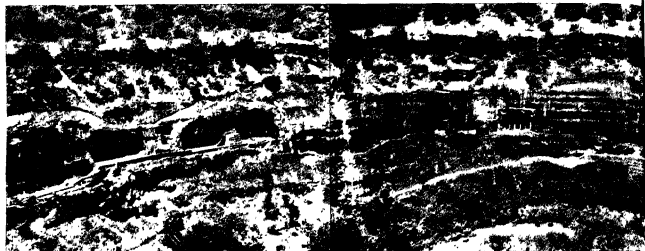
ELLORA *Top*, Cave No 11, figures of Bodhisattvas, etc, from the second storey *Bottom* Cave No 12 (Teen Thal), Buddha Mandala on the left wall of ground storey to the entrance of Teen Thal

A PANORAMIC VI

ELLORA, CAVE NO 12 PANORAMIC VIEW OF SECOND STOREY SHOWING FIVE CORRIDORS

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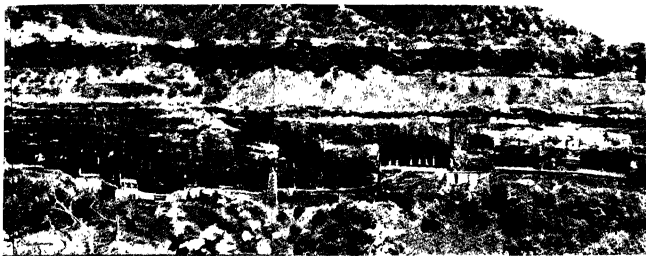
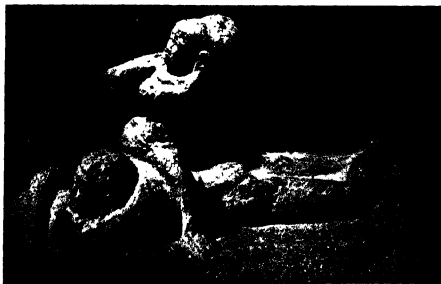
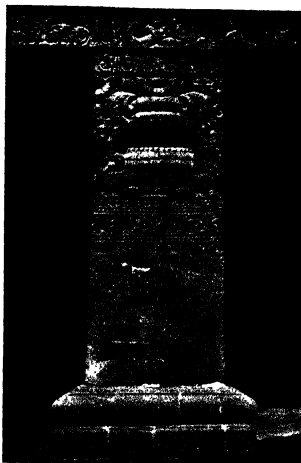

\JANIA CAVES

'I HALL TOGETHER WITH BUDDHA FIGURES IN DIFFERENT ATTITUDES ON THE WALLS

ilogy, Government of India)

ELLORA Cave No. 12 (Teen Thal). *Top*, general view of the cave façade from the west. *Bottom*, Bodhisattva Padmapani, with Tara and Jambhala on either side

ELLORA, Cave No 12 (Teen Thal) *Top*, decorated pillar on right side of entrance, ground storey
Bottom, a female figure sitting on a male figure in the shrine

ELLORA, Cave No 12 (Teen Thal) *Left* Cunda seated on lotu from the first storey *Right* four armed Cunda from shrine on first storey

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popular literature of India. No other deity of India is the subject of as much folk literature as Krishna. Krishna is himself known by many other names like Vasudeo, Balkrishna, Ganagopal, Kaliyamardan, Govardhanadhari, etc.

The first panel on the right wall shows Krishna as Govardhanadhari. Krishna, in order to save the cattle of Gokul from famine lifted the whole mountain in his hands and brought it to Gokul and thus saved the cows. This the image of Krishna has four hands. One hand is on the waist, one holds a conch while with the remaining two he is lifting the mount Govardhana. To his right a number of cows are seen.

Shesasahi Narayana

The second panel contains the image of Vishnu as Shesasahi Narayana. He is lying in the sayana position on the serpent king Ananta. He has four hands, one on his knee, one on his 'nabhi' (navel), one below his head on a pillow, one holding probably a branch of Santana-tree. One of his legs is on Ananta and the other on the lap of Lakshmi, who is pressing it From the navel springs a lotus stalk on which Brahma is seated. Close by the serpent king Ananta are seen seven figures of men. They are probably personified Ayudhas.

Varaha Avatara

The fifth panel on this wall depicts the Varaha (boar) incarnation of Vishnu. He has placed his left foot on the head of Adishehsa, the King of Serpents. Near his other foot is a figure of a Naga king, with hands folded. Varaha has six hands. One is on the waist; with another he holds a conch; a third holds a mace; two other hands hold Prithvi.

Trivikrama

The sixth panel shows Vishnu as Trivikrama. He has eight hands. In them he holds a sword, club, arrow, cakra, conch, shield and bow. One hand is in suchi mudra. His left leg is raised skywards. Near his other leg, to the right, Vamana is noticed, with an umbrella. Near him is Sukra, the instructor of the demons. To the left are two figures. They are Garuda and King Bali.

Nrsimha Avatara

The last panel on the wall shows the Nrsimha incarnation of Vishnu. In two of the hands of Nrisimha are noticed parasu and conch. One hand is on the waist, another is in the chapatadana mudra. With three hands he is holding fast the demon Hiranyakasipu. The latter is armed with a sword and a shield.

A number of these panels are repeated in caves No. 14 and 16. The Nrsimha panel of Lankesvara cave of Kailasa is striking.

Krishna and Kaliya

The Southern Gallery of Kailasa depicts the story of the killing of the Serpent Kaliya by Krishna. In the 10th panel in this gallery, Krishna is shown with four hands. One of his right hands is in the abhaya mudra. One left hand holds a conch. Another rests on the knee of his left leg. His left foot is placed on the Serpent Kaliya who is shown in human form, but he can be recognized by his hoods and tail. Krishna holds the tail of Kaliya with one of his hands. The latter looks helpless in the hands of the former.

Several panels in caves No. 15, 16, etc., show Vishnu on Garuda. The seventh panel on this wall shows Vishnu on Garuda. He has four hands, two of which are seen on his lap. In his other two hands he holds a conch and a cakra. He wears a kiritamukuta. Garuda is shown as a man with wings. He is in a flying posture.

Vishnu with Sri and Bhu

The fourth panel on the left wall of cave No. 14 shows Vishnu with his two wives Sri and Bhu. Vishnu is seated. He has four hands. With his right back hand he is taking something from a female attendant and with the right front hand he is caressing the chin of one of his wives. His left hand is broken and in the left back hand he is holding some object. He is attended by four female attendants. Bhu and Sri are seated with their legs folded.

Vishnu with Sri or Sarasvati

The fifth panel on this wall shows Vishnu with his wife Sri. He is seated in the ardha-paryankasana. He has four hands. One of them is broken, one is in vismaya mudra and with one he is holding Sri. The object in the fourth hand is not clear. Sri is seated in a very attractive pose. Her hair style is worthy of notice. Four female attendants wait upon the divine couple.

GANESA

The word 'Ganapati' occurs twice in the Rig Veda. But there it refers to Brahma in one case and Indra in another. In the Maitrayani Samhita, 'Ganapati' becomes the name of a deity. He is also called Karata, Hastimukha, Danti, etc. The Taitiriya Aranyaka and the Mahanarayana Upanishad refer to Purusa, Vakratunda and Danti.

The Manava Grihya Sutra tells us about four types of Vinayakas, who, when they enter the bodies of men, make them act as madmen. The Baudhayana Dharma Sutra calls him by different names: Vighna, Vinayaka, Vir, Sthula, Varada, Hastimukha, Vakratunda, Ek-danta, Lambodara, Sura, Ugra and Bhima.

The Yajnavalkya Smriti describes Vinayaka as a leader of ganas and harbinger of evil. His mother is Ambika. Ambika is Parvati.

It is obvious that till the time of the Yajnavalkya Smriti, Vinayaka or Ganapati was considered an evil deity, the creator of trouble. In the course of time, like Rudra, he improved in character. From being an 'evil-doer' he became a highly auspicious deity, so much so that every good and auspicious work began with an invocation to him.

The various names of Ganesa, like Ganapati, Hastimukha, Vakratunda, Ek-danta, in a way describe his person. He is terrible (karala) to look at; he has a crooked elephant head, he is plump, pot-bellied, and has his trunk pointed to the south.

The descriptions of Ganesa occur in a number of ancient texts like the 'Agni Purana', 'Abhilasitartha-Chintamani', 'Agama-grantha', 'Brihat-Samihta', 'Matsya Purana', 'Mantra-mahodadhi', 'Merutantra', 'Rupavatara', 'Rupamandana', 'Vishnudharmottara', 'Silpa-ratna', etc. His common features are: (i) elephant head, (ii) pot-belly, (iii) elephant ears.

In the Abhilasitartha-Chintamani he is described as having four hands in which he holds broken tooth, lotus, axe and a fruit (Bela). He wears a serpent for a sacred thread, has three eyes, and is attended by Siddhi and Buddhi. In the Agni Purana he is described as holding tooth, parasu, laddu, and udpala in his hands. In the Ansumadbhedagama, he is described as holding ankusa, tooth, kavatha (a fruit) and pasa or cobra or aksamala in his hands. In his trunk he holds a modaka (laddu). He has three eyes, wears a Naga for sacred thread and a kiritamukuta. In the Vishnudharmottara he is described as holding ankusa and tooth, aksamala, drona-patra for laddus and parasu in his four hands. He is seated in the lalitasana. He has one tooth on the right side and holds a drona-patra of laddus in his trunk. He wears a tiger-skin and a serpent for a sacred thread.

A number of Ganesa figures are carved at Ellora. The Ganesa figure in cave No. 15 is the biggest at Ellora. The Ganesa murti in the Lankesvara cave of Kailasa is seated in the

ardhaparyankasana. He has four hands. In his two right hands he holds a broken tooth and a parasu. In his two left hands he holds an aksamala and a laddu. There are a number of Ganesa figures in Kailasa, and also in caves No. 14, 15, 21, 22, etc.

BRAHMA

Brahma is the first of the Hindu Triad. He is known by many other names like Atmabhu, Dhata, Vidhata, Srasta, Virinchi, Visvasrik Vidhi, Visvakarma, Prajapati, Lokesa, Paramesthi, Surajyesta, Abjayoni, Kamalasana, Chaturanana.

Brahma is the Universal Principle from which everything emanates. He is the first cause of being. Brahma is the origin and source of all that is He is the Creator. The names of 'Atma' and 'Svayambhu' suggest that he is self-created. The name 'Pitamaha' suggests that he created the universe. The names 'Abjayoni', 'Kamalasana', and 'Chaturanana' suggest that he has sprung from the navel of Vishnu (from where a lotus springs, on which he is seated).

Brahma created the Universe. For this he created 'Prajapatis' (procreators) who were charged with the function of creation. They are called 'Prajapatis' because they procreate. The various puranas do not agree about the number of Prajapatis. Brahma made love to his own daughter who is variously called Satarupa, Savitri, Brahmani and Sarasvati. She was so beautiful that the one head of Brahma was not sufficient to appreciate her beauty. To look at her well from every side, he has four heads on four sides and one above

Saivates and Vaishnavites try to belittle him. Both make him inferior to their respective deities. Brahma remained important till the middle ages, after which he was relegated to the background.

The Abhilasitartha-Chintamani describes him thus: white, goose or lotus asana four hands, one in vara mudra, one with sruva, one with kamandalu and the fourth with sruva. Four heads, pot of ghee in front, Sarasvati to his right, Savitri to his left and rishis around.

The Agni Purana gives in his hands aksamala, sruk, kamandalu and pot of ghee. He has a beard and is accompanied by Savitri and Sarasvati.

The Ansumadbhedagama gives in his hands aksamala and darbha, sruk, sruv, kamandalu and kusa; ajyasthali and kusa; alternatively two hands are in the abhaya and the varada mudra and other two holding kamandalu and aksamala

The four forms of Brahma are distinguished by the different sequences in which the various objects are held by them:

(i) VISVAKARMA: (1) *aksamala*, (2) book, (3) *kamandalu*, (4) *sruk*.
(ii) KAMALASANA: (1) *aksa-sutra*, (2) *sruk*, (3) book, (4) *kamandalu*.
(iii) PITAMAHA: (1) *aksa-sutra*, (2) book, (3) *sruk*, (4) *kamandalu*.
(iv) BRAHMA: (1) book, (2) *aksa-sutra*, (3) *sruk*, (4) *kamandalu*.

There are a number of Brahma figures at Ellora, in cave No. 16. In the Lankesvara cave, there is a big panel on the left wall, showing Brahma, Vishnu and Mahesa. Brahma has three faces and four hands. He has a halo behind his head He wears earrings, a rich necklace of pearls and sapphire, armlets, wristlets and a waist-band. On his two sides are two ladies, probably Sarasvati and Savitri. Savitri who is on the left is holding a chauri. The third panel on the right front wall (between Mahayogi Siva and the right side staircase of Kailasa) shows Brahma seated in the paryankasana on a lotus. A gandharva is seen flying above. There are a number of other figures of Brahma, some seated, some standing, some alone and some with others (Lingodbhava, Kalyanasunder murti of Siva and Shesasahi Narayana).

ASTA-DIKPALAS

The eight directions or eight quarters of the universe have eight guardians. They are Indra, Agni, Yama, Niruti, Varuna, Vayu, Kuvera and Isana. The names of the directions, agneya, nairutya, vayavya, and isanya, are derived from Agni, Niruti, Vayu and Isana respectively.

Indra is regarded as the guardian of the eastern quarter. The sun, which makes human life possible, rises in the east. The east, therefore, is the direction of the gods. Indra being the king of gods, also becomes the guardian of the eastern quarter. To go in the southern direction is considered inauspicious. Death is inauspicious and therefore Yama, the god of Death, becomes the guardian of the southern quarter. The western border of the country (India) is girdled by sea. Varuna being the water-deity becomes the guardian of the western quarter. Yakshas live in the north and therefore their chief Kuvera, becomes the guardian of the northern quarter.

Indra: In Vedic literature, Indra is a very important deity. He is armed with a vajra and a bow and an arrow or ankusa. He is golden-coloured; his chariot is made of gold and is driven by many horses. To drive his chariot, he holds a whip in his hands. His wife is Indrani. At other places more wives—Prasaha, Sena, Sachi—are referred to. Indra killed Vrittra and cut off the wings of the mountains. In Puranic literature he is described as holding only vajra and ankusa. Indrani and Sachi became one; Airavata became his vehicle.

Agni: Agni has always been an important deity in Hindu religious literature. He is the mediator between man and god. It is through Agni that sacrifices reach the gods. Lightening and the sun are only other forms of Agni In Vedic literature he is frequently identified with Rudra. He is even made the father of Skanda. He is most popularly described as a deity with four horns, three legs, two heads, seven tongues and hands His wife is Svaha. His vehicle is the goat.

Yama: Yama is the son of Vivaswana. He is the twin-brother of Yami. He is the god of Death. He controls the lives of animate beings After death, he rewards or punishes a person according to his deeds In his hands he holds a pasa and a danda.

Niruti. He is referred to as rakshasa in Vedic literature It is not clear as to how he became the guardian of a quarter.

Varuna: Varuna has great importance in Vedic literature. Now, however, he has become relegated to the background.

Vayu: He has no place of importance in Vedic literature.

Kuvera: He is the chief of the Yakshas He is immensely wealthy. He gained an importance in Buddhist literature and in the Buddhist pantheon holds a place of honour.

Isana: Isana is Siva.

At Ellora, the Asta-Dikpalas are seen at a number of places, usually attending upon Siva and Uma. In Kailasa, for instance, they attend upon Siva as Mahayogi and Uma as Mahishasuramardini, Ravananugriha, etc They are again seen in cave No. 9, attending upon the Kalyanasunder murti in the southern portico.

PARVATI

Parvati has twenty-four names. These occur in the Amarakosa, and the commentary on it, written by Ksiraswami. Of these some—Haimavati, Parvati, Arya, Daksayani, Sati—refer to her birth stories; others—Siva, Bhavani, Rudrani, Mridani—tell us that she is the wife of Siva. Like her consort Lord Siva, she also assumes a number of ferocious forms—Katyayani, Durga, Chandika, Ambika—to destroy demons. It may be incidentally mentioned that in Vedic literature, Parvati, Ambika, Uma, Haimavati are mentioned, but not as

wives of Siva. It is only in the Puranic literature that these become the wives of Siva.

Parvati is usually seen with her consort Siva. No separate temple is erected for her. She is however found in all temples dedicated to Siva.

In the Agni Purana she is called Gauri. In her two hands she holds sula and darpana and has three eyes. In the Ansumadbhedagama she is described as seated on padma and holds in her hands red lotus, tanka and sula. Two of her hands are in abhaya and vara mudras. She wears a yellow garment and has three eyes. The Uttarakamikagama describes her colour as white, red or dark. If she is seated, it is on the lap of her Lord, in lalitasana. She may have four hands. Of these, two are in abhaya and vara mudra and in it she holds pasa and ankusa. She has three eyes, wears a silk garment, and has karanda mukuta on her head. If she has two hands she holds in them padma and pralambita. Her colour is golden; if she has six hands she holds in them suka, utpala, sula, pasa, conch, and cakra. In other texts she is described in other ways.

As Gauri, twelve different forms of her are described in the Rupavatara: (i) UMA: aksa-sutra, lotus, darpan, and kamandalu; (2) PARVATI: aksamala, Siva, Ganesa and kamandalu; sacrificial pits on both sides; (3) LALITA· aksamala, veena, kamandalu; (4) GAURI: aksa-sutra, abhaya, padma, kamandalu; (5) SRIYATI: abhaya, aksamala, padma and vara; (6) KRISHNA: anjali, aksamala, kamandalu, anjali; (7) HIMAVANTI: padma, darpana, ? ?; (8) RAMBHA: aksamala, vajra, ankusa, kamandalu, (9) SAVITRI: aksamala, book, padma, kamandalu; (10) TRIKHANDA: aksamala, vajra, sakti, kamandalu; (11) TOTALA: fair, sula, aksamala, danda and chauri; (12) TRIPURA: abhaya, ankusa, pasa and vara.

Ellora shows innumerable figures of Parvati. But she is always with her Lord, Siva. Only the Lankesvara cave of Kailasa shows Parvati alone. The fourth panel on the left wall of Lankesvara shows Parvati in a standing position. She has four hands. She holds a lotus in her left hand on which is a seated figure of Ganesa. With her other hand she is holding a yoni-lingam placed on a double-petalled lotus flower. On her two sides is Agni.

The Siva-Kalyana-sunder-murti in the Eastern Gallery shows a graceful figure of Parvati. She stands slightly inclined making a beautiful picture of a bride. She looks coy and almost seems to be blushing. Her slightly bent face lends great charm to her person.

The Ravananugrihamurtis of Ellora show a different aspect of Parvati. Here she is just a loving wife who clings to her Lord when she scents danger; very different indeed from her aggressive forms where she destroys powerful demons. The Ravananugrihamurti of Lankesvara shows Siva supporting Parvati with one of his left hands. Uma looks frightened and touches her breasts to comfort herself. She looks as if she is going to take to her heels. The Ravananugrihamurti panel on the right side wall of the Rangamahal has a classic quality about it. This panel is almost in full relief. Siva is seen on the right and looks calm and serene. Uma or Parvati, who is on the left, clings to her Lord in fright. She is holding firmly the right hand of Siva. The peculiar position of her body and the expression on her face show great fear. Her entire posture is eloquently expressive of the great panic in her heart.

MAHISHASURAMARDINI

In the time of Amarakosa she was regarded as only one form of Parvati. This however seems controversial. She seems to have been claimed by all sects as their own. In the Virata-Parva of Mahabharata and the Harivamsa, she is described as Krishna's sister and Yashoda's daughter. The Matsya Purana regards her as being formed of Brahma, Vishnu and Mahesa. According to the Markandeya Purana she is formed of all the gods. According to the Mahabharata, Harivamsa and Markandeya Purana wine and flesh are dear to her

and she wears on her person a garland of skulls, tiger-skin and khatwanga. It is possible that she may originally have been a non-Aryan deity and that in the process of Aryanisation she might have been assigned the functions of destroying demons She is popularly credited with the destruction of demons like Mahisha, Chanda, Munda, Sumbha, Nisumbha, etc.

In the various texts she is given various names like Durga, Chandi, Mahishasuramardini, Katyayani, etc.

The Agni Purana describes Durga as being four-handed, holding trisula, kamandalu, kamandalu, with one hand in vara mudra. In the Ansumadbhedagama, she is described as wheat-complexioned with a padma pitha and four hands in which she holds cakra, conch, and two show abhaya and kataka mudras. As Durga, her vehicle is the lion, she has ten hands and in them she holds sakti, arrow, sula, sword, cakra, moon, shield, kapala, and cakra.

As Mahishasuramardini she is described variously. Durga is her form before she killed any demons. In the Abhilasitartha-Chintamani she is described as holding Mahisha under her foot and has ten hands. In these she holds trisula, khadga, sakti, cakra, bow, pasa, ankusa, shield, bell and parasu. In the Agni Purana the demon Mahisha is shown mutilated. The Goddess has twenty hands and in these she holds sula, sword, sakti, cakra, pasa, shield, ayudha, abhaya mudra, damaru, sakti, Naga-pasa, shield, parasu, ankusa, pasa, bell, ayudha, mace, mirror and mudgara. She has three eyes She is described variously in other texts.

There are a number of panels of Durga and Mahishasuramardini at Ellora.

Durga

The first panel on the left wall of cave No. 14 shows a figure of Durga. She is standing in the pratyalidha asana with her right foot placed on the lion. The face of the lion is now defaced. She has four hands. In one she is holding a trisula. The other three hands are broken. She wears a rich head-dress, a girdle, a necklace and earrings, armlets and a thin apparel. There is a halo behind her head. Above are seen two gandharvas with garlands.

Mahishasuramardini

The first panel in the left courtyard of Kailasa shows a very fine sculpture of Mahishasuramardini. The fight between the Devi and the demon Mahisha is very forcefully depicted. The demon Mahisha has a human body and a human face. His animal form is suggested by his two horns. He is holding a mace in his right hand and is poised for an attack on the goddess. His left leg is lifted above. He is on the right side On the left side is the goddess. She has eight hands and is seated on a tiger. She holds a trisula, a bow, an arrow in her right hands. The fourth hand is broken. In her left hands she holds a bow and a shield. The object in one hand is not distinct and the fourth left hand is broken. The Asta-dikpalas are watching the fight from above. Here, seated on their respective vehicles, may be noticed Indra, Kuvera, Yama, Agni, Niruti, Varuna and Siva.

The Lankesvara cave in Kailasa shows a beautiful Mahishasuramardini panel carved almost in full relief, touching the right corner pillars of the temple. The Goddess is four-handed. She wears a crown, a necklace, armlets and bangles. She holds a sword in one of her right hands. Below her is the buffalo-demon. The lion, who is her vehicle in this sculpture, has attacked the hind-part of the demon animal. The animal is shown up to its neck. From the throat springs a human head. The buffalo-demon is crushed under the weight of the Goddess. His face looks contorted with pain. The Devi's left leg is pressed heavily against the back of the buffalo. Her right foot is on the ground. On the right side of the goddess is a male figure holding a weapon. He is in a flying posture and wears a crown, earlobes and a necklace.

Another fine sculpture of Mahishasuramardini is carved in cave No. 21. It is on the

right wall of the left side chamber. The Goddess is standing in the pratyalidha asana, having placed her right foot on the buffalo-demon. She has four hands and holds in them a sword, trisula, shield and the mouth of the buffalo. She wears a jatamukuta, armlets, bangles and a girdle. On either side of her are male attendants. The attendant on the right is holding a sword and a shield and the one on the left a mace, with both his hands. Flying Vidyadharas carrying garlands are seen above.

There are a number of other sculptures of this Goddess which are described in the text.

Lakshmi

Bhu

Bhu is the wife of Vishnu. The latter has another wife also. She is Sri or Lakshmi. Lakshmi is obviously the more important of the two. Bhu is never found alone with Vishnu. She is there only when Sri is present. When she is with Vishnu and Sri, she is seated on the left and Sri on the right. Rarely is Bhu seen on the right of Vishnu. The Ansumadbhedagama describes her as having a blue complexion and seated on the padmasana. She has two hands in which she holds padma or utpala, she is seated or standing, wears a yellow garment and a karanda mukuta. She is also otherwise described in other texts.

The fourth panel on the right wall of cave No 14 shows Vishnu with his two wives, Sri and Bhu. They are both seated in the paryankasana. They are adorned with necklaces, bangles, wristlets and crowns. Their thin apparels have fallen into natural folds

Sri or Lakshmi

Sri or Lakshmi stands for wealth and beauty. She is usually found with her Lord Vishnu or alone. When Bhu is shown with Vishnu, Sri is invariably present. When she is with Vishnu she is called Lakshmi. When she is alone, she is called either Sri or Lakshmi. Sri images however seem more common

In the Ansumadbhedagama, Lakshmi is described as gold-coloured and seated on padmasana. She has two hands and in these she holds a lotus and a fruit (srifala). Her eyes are red and she is ornamented. Sometimes she is seated on the left lap of Vishnu.

If Lakshmi is alone, according to the Agni Purana, she has eight hands. In her hands she holds bow, mace, arrow, lotus, cakra, conch, musala and ankusa or she is seated on a lotus, has four hands holding lotus, bilwa-fala, conch, and a pot of nectar. Two elephants are shown behind and a flower on her head (Vishnudharmottara). Rupamandara describes her as seated on a lotus with four hands, holding in them mahalunga, lotus, lotus, and a pot of nector.

The Abhilasitartha-Chintamani describes Sri thus: fair, seated on lotus, srifala and lotus in her two hands; white garment, earrings and garland; two female chauri-bearers behind; two elephants bathing her with two 'ghatas'.

The Agni Purana description agrees with this and refers to her being bathed by two elephants with 'suvarna-patra' (golden vessels). The Manasara description also makes a reference to the two elephants. In her hands, however, she is described as holding red lotuses.

Several figures of Sri or Gajalakshmi are carved at Ellora. Right in front, facing the entrance door of Kailasa is a big sculpture of her. She is seated in the paryankasana on a lotus seat. She wears a crown and a necklace. Four elephants are seen, two on each side of her. Two small ones are seen below and two bigger ones above. The bigger ones are holding small pitchers in their trunks and pouring water on the Goddess. Above her head is an umbrella. To the left of the Goddess are two gods and a goddess and on her left is a flying couple and a goddess. There are more sculptures of Sri or Gajalakshmi which have been described in the text.

SARASVATI

Sarasvati is the goddess of learning. When Ganesa became the god of learning, she became his wife. She is also referred to as the wife of Brahma and Vishnu. Whenever she keeps them company she is shown on their left side. She is, in other words, the subordinate wife of Brahma and Vishnu. She is sometimes carved alone with a veena. Since she is the wife of Brahma, the goose is regarded as her vehicle. It is difficult to say when she changed her vehicle for a peacock. In the texts no vehicle is attributed to her.

The Agni Purana attributes eight hands to her in which she holds an arrow, mace, pasa, veena, cakra, conch, musala, and ankusa or alternately she has in her hands, a book, aksamala, veena and lotus. The Ansumadbhedagama credits her with four hands. In these she holds aksasutra, book, pundarika and one hand is in vyakhyana mudra.

In all descriptions of her, a book and aksamala seem common to her.

SAPTAMATRIKAS

The origin of the Saptamatrikas is not clear. There seems to be some controversy about it. The Supra-Bhedagama maintains that they were created by Brahma to destroy Nairuta. According to the Markandeya Purana they partake of Brahma, Vishnu and Siva, Skanda and Indra and were created to help the destruction of the demons Sambha, Nisumbha, Chanda and Munda. Another explanation of their origin is that they were created by Siva at the time of the killing of the demon Andhaka, to drink his blood. It is contended by some scholars that some of them are Aryan and some non-Aryan. Varahi, Vaishnavi, Aindri, Vamani and Narasimhi are said to be of Aryan origin while Ganesa, Virabhadra, Bhairava and Mahesvari, Kaumari and Chamunda are of non-Aryan origin

The Saptamatrikas very early became popular with the people. The Chalukyas of Badami worshipped them and claimed them as protectors of the dynasty. Narasimhi was the patron goddess of the Yadavas of Deogiri, while Chamunda is still the patron-goddess of the kings of Mysore.

Though reference is always made to seven mothers, sometimes eight or even nine mothers are carved at certain places. Cave No. 22 of Ellora shows eight of them and so also cave No. 16. Opinions differ even regarding the names of the mothers. The commonly accepted ones are: (1) Brahmi, (2) Mahesvari, (3) Kaumari, (4) Vaishnavi, (5) Varahi, (6) Aindri, and (7) Chamunda. But the Abhilasitartha-Chintamani and the Markandeya Purana maintain that the seventh is Narasimhi. Others suggest one more mother besides these seven. Ksiraswami, the commentator of Amara, Supra-Bhedagama, Nirnaya-Sindhu, Rupavatara, and Sritattvanidhi suggest Kala-Sankarsini, Vamani, Vainayaki, Chandika, Mahalaxmi, and Chandika respectively. The seven mothers are described variously in the old texts.

(1) Brahmi: According to the Agni Purana, she has four hands and holds in them aksamala, pali, kamandalu and kamandalu. According to the Ansumadbhedagama, of the four, two hold kamandalu and aksamala and two are in the abhaya and vara mudras. In all other texts she is described as having four hands. Only in the Visvakarma Sastra and the Sritattvanidhi is she credited with six hands. Her vehicle is the goose.

(2) Mahesvari: The Agni Purana describes her as four-handed. She holds in them arrow, bow, cakra and bow. According to the Ansumadbhedagama, she holds sula, abhaya (mudra), vara (mudra), and japamala (round chain of beads) in her four hands. The Purvakaranagama gives her an aksamala, instead of a japamala. The Visvanamasastra claims six hands for her and the Sritattvanidhi, ten hands. Her vehicle is the bull.

(3) Kaumari: The Ansumadbhedagama credits her with four hands, which hold vara,

ELLORA Cave No 12 (Teen Thal) *Left*, Prajnapara mita (?) on front wall (opposite Jambhala) second storey *Bottom* seven Manushi Buddhas on the back wall and the Buddha in a teaching attitude on the left wall second storey

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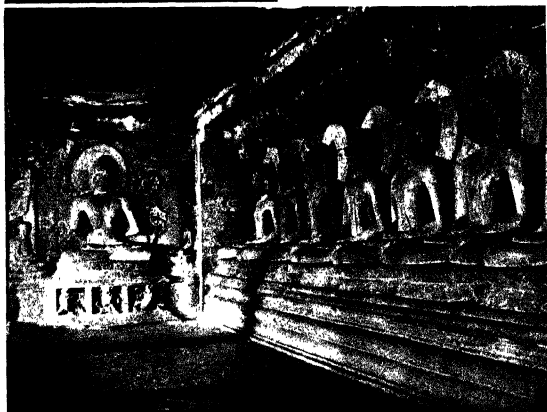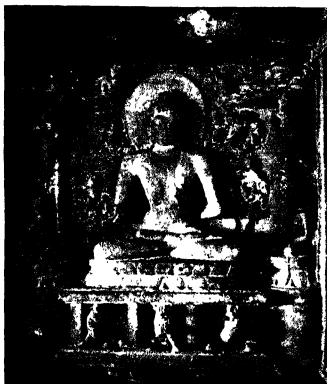
ELLORA, Cave 12 (Teen Thal) *Left* the Buddha in dharmachakra mudra in the fifth corridor of the third storey *Bottom* seven Manushi Buddhas in the back corridor of the second storey

sakti, kukkuta, and abhaya. The Visvakarma Sastra is always more generous and claims twelve hands for her. Her vehicle is the peacock.

(4) Vaishnavi: The Agni Purana describes her as four-handed, holding cakra, conch, mace and lotus. The Ansumadbhedagama retains cakra and conch in her hands, but keeps her two other hands in the vara and abhaya mudras. The Visvakarma Sastra claims six hands for her. Her vehicle is Garuda.

(5) Varahi: The Agni Purana gives danda, conch, cakra and mace in her hands, while the Ansumadbhedagama gives plough, vara, abhaya and sakti in her hands. The Rupamandana gives bell, chamara, mace and cakra in her hands. Her vehicle is buffalo.

(6) Indrani: According to the Ansumadbhedagama, she has four hands in which she holds vara, sakti, vajra, and abhaya. She is three-eyed. The Matsya Purana gives in her hands vajra, sula, mace and sword. The Visvakarma Sastra provides her with vara, aksasutra, vajra, kalasa, patra and abhaya. Her vehicle is elephant.

(7) Chamunda: The Ansumadbhedagama describes her as having eight hands in which she holds vara, kapala, sula, and abhaya. She is three-eyed. The Purvakarmagama provides her with sula, sarpa, kapala containing flesh, and agni. She wears a tiger-skin. The Rupamandana and the Visvakarma Sastra credit her with ten hands in which she holds musala, kavacha, arrow, ankusa, khadga, shield, pasa, bow, danda, and an axe. She wears serpents for ornaments. Her vehicle is a corpse.

A number of panels at Ellora depict the Saptamatrikas. Cave No. 14 shows a huge panel to the right of the shrine, which contains Siva or Virabhadra, the Saptamatrikas, Ganesa, Kala and Kali. Below Siva, Nandi is seen. From his side are carved Brahmi with a goose, Mahesvari with a bull, Kaumari with the peacock, Vaishnavi with Garuda, Varahi with the boar, Indrani with the elephant and Chamunda with the owl. They are all seated in the savya-lalitasana. After them comes Ganesa seated in the vama-lalitasana. Next come Kala and Kali.

The Hall of Sacrifice in cave No. 16 also shows the panel of Astamatrikas carved in full relief and sitting detached from the wall. Cave No. 22 also shows Astamatrikas with Virabhadra, Ganesa, Kala and Kali.

JAINISM

Introductory

Jainism is a non-Vedic school of philosophy which claims a hoary antiquity. Rasabhadeva, the first Tirthankara, is mentioned in the Vishnu and Bhagavata Puranas as belonging to a very remote past. The earliest Brahmanic literature makes reference to a religious sect which defied the Vedas and was opposed to animal sacrifices. The Yajurveda mentions the names of three Tirthankaras—Risabha, Ajita and Aristanemi. The Jains claim that their 22rd Tirthankara, Neminatha, was a contemporary of Lord Krishna and belonged to the Yadava family to which Krishna belonged. The sect of the Jains, however, became powerful only during the time of the 23rd Tirthankara Parshvanatha, who lived in the 8th century B.C.

Like Buddhism, Jainism is non-Vedic. The two share a number of features in common. They do not accept the validity of the Vedas. They do not accept the Varna Dharma, and treat all members of the community as equal. They observe a code of morality. They advocate a life of detachment with a view to escaping the birth cycle.

Life of Mahavira

Vardhamana Mahavira was born in Kundagram, the Kshatriya suburb of Vaishali, the modern Basarh, 27 miles north of modern Patna. Vaishali was a Republic. The father of Mahavira was Siddhartha, an important nobleman of the Republic. His mother

Trishala was a princess.

The legendary account of his birth is similar to that concerning the birth of the Buddha. Trishala, the mother of Mahavira, dreamt a dream even as Mahamaya, the mother of Siddhartha, did. But unlike Mahamaya, Trishala dreamt fourteen dreams. In her dreams Trishala saw a white elephant, a white bull, a white lion, the Goddesses Sri and Lakshmi, a garland of Mandara flowers, a white moon, a radiant sun, a beautiful banner, a golden pitcher, a lotus lake, a milk ocean, a celestial abode, a vase with jewels and a clean fire. All these dreams obviously indicated the greatness of the son that was to be born to her. In typical fashion, the astrologers were sent for and asked to interpret the dreams. They foretold that the son to be born to Trishala would be either a Cakravartin or a Tirthankara.

Another legend about the birth of Mahavira tells us that Mahavira was to be born to a Brahmana lady called Devananda, wife of the Brahmana Rishabhadatta. She saw the fourteen dreams, afterwards dreamt by Trishala, which foretold the greatness of the coming child. But Indra, fearing that Mahavira would have to spend his life in a 'beggarly Brahmana family', got the embryo of Mahavira removed from the womb of Devananda and placed it in that of Trishala, for which service perhaps Mahavira afterwards allowed Indra to listen to his preaching of the Law ! This story provides testimony of the great love the Kshatriya Jains bore towards the Brahmanas!

Trishala gave birth to a male child, in the year 599 B.C., on the 13th day of the bright half of the moon (Shukla-Paksha) in the month of Caitra (April-May). The child was named Vardhamana (i.e., increasing) by his parents, who were the devotees of Parshva. In the course of time Vardhamana got other names like Vaishaliya, Jnatputra, Namaputra, Sasananayaka and also Buddha.

On coming of age, Mahavira married Yashoda. The Digambaras stoutly deny this. In due course of time Yashoda presented her lord with a daughter who was named Anuja. Anuja was eventually married to a nobleman called Jamali, who became Mahavira's disciple and then broke away from him, becoming responsible for the first schism in the Jain Church.

From childhood, Mahavira was austere by temperament and longed to leave his house and become a wandering ascetic. The only thing that kept him away from this path was the thought of his parents "It will not behove me, during the life of my parents, to tear out my hair, and leaving the house, to enter the state of houselessness." (Stevenson.) When his parents died by slow and voluntary starvation, he felt free to renounce the world.

When his parents died, Vardhamana was nearly thirty. He sought and gained his elder brother's permission to become an ascetic. The great renunciation was made outside Vaishali, under an Ashoka tree, and Vardhamana now entered upon an ascetic life. This was in the year 570 B.C.

Mahavira now entered upon a long period of penance, during which he subjected his body to every kind of discomfort and suffering He tore out his hair by the roots and gave away his clothes and ornaments in charity. With increasing austerities, he began to attain knowledge. He was born with the first three of the five degrees of knowledge. He had Mati jnana, Shruti jnana and Avadhi jnana. He now gained Manahparyaya jnana. This knowledge gave him the power of understanding other people's thoughts.

Before he began his austerities, he joined the order of Parshvanatha in which it was customary to wear clothes. Entering the forests of Bihar, he started his austerities. For thirteen months he remained absorbed in deep meditation and never changed his clothes. After the expiry of this period he discarded his clothes and wandered about as a naked ascetic. He now left the order of Parshvanatha, which he found too lax, and wandered alone in a state of absolute nudity. "Mahavira apparently felt that the complete ascetic must have completely conquered all his emotions, shame amongst others." (Stevenson.) Benarsi Das throws new light on this subject. "Jain monks," he says, "are naked

because Jainism says that as long as one entertains the same idea of nakedness as we do, he cannot obtain salvation. One cannot, according to Jain principles, obtain Moksha, as long as he remembers that he is naked. He can only cross over the ocean of the world after he has forgotten that he is naked .... As long as a man thinks and knows that he is naked, that there is something like good and evil, he cannot obtain Moksha. He must forget it to obtain Nirvana. This is very well illustrated by the well-known story of the expulsion of Adam and Eve from heaven. Adam and Eve were naked and pure. They enjoyed perfect happiness in the garden of Eden. They had no knowledge of good and evil. The devil, their enemy, desired to deprive them of their happiness. He made them eat of the fruit of the tree of the knowledge of good and evil. They at once saw their nakedness. They fell. They were expelled from heaven. It is this knowledge of good and evil, it is this knowledge of nakedness, that deprived them of Eden. The Jains hold the same belief. Our knowledge of good and evil, our knowledge of nakedness, keeps us away from salvation. To obtain it we must forget nakedness. The Jain Nirgranthas have forgot all knowledge of good and evil. Why should they require clothes to hide their nakedness?"

This then is the rationale of Mahavira's nakedness and of the Digambara Jains. To return to Mahavira's story. After discarding his clothes, Mahavira practised the most severe austerities This long penance was not in vain. One day, when he was staying in a place called Jrimbhakagrama, seated in deep meditation under an Ashoka tree, light suddenly flashed upon him and he attained 'intuitive knowledge' or 'Kevala Jnana'. He became Jina, the conqueror, or Mahavira, the Great Hero.

Mahavira now began his ministry. His first sermon was on the five great vows. Mahavira's great message was that 'birth is nothing and caste nothing, but karma everything, and on the destruction of karma future happiness depends.'

Mahavira preached the Law and instructed his eleven disciples. They are: Indrabhuti, Agnibhuti, Vayubhuti, Aryavyakta, Arya Sudharmana, Mauryaputra, Akampita, Achalabhravata, Metarya and Prabhasa

Like Buddha, Mahavira's ministry was in the beginning confined to the royalty and the aristocracy to which he belonged. Chetaka, the King of Videha, Kunika, the King of Anga, and Satanika, the King of Kausambi, embraced Jainism.

After a long ministry of about 29 years, Mahavira died in the year 527 B.C. at a place called Papa, modern Pawapuri, a village in the Patna District.

Twenty-four Tirthankaras

Jainism is much older than Mahavira. He was the 24th in a line of 24 Tirthankaras. The first Tirthankara Rasabhadeva lived in hoary antiquity. The 23rd Tirthankara, Parshvanatha, lived in 800 B.C. When Mahavira entered upon an ascetic life, he had entered the sect of Parshva.

The Jains claim that their religion is as old as the Vedas. Since the Vedic times, it has been revealed again and again by their Tirthankaras. They are: Rashabhadeva or Adinatha, Ajitanatha, Sambhavanatha, Abhinandana, Sumatinatha, Padmaprabhu, Suparshvanatha, Chandraprabhu, Subidhanatha, Sitalanatha, Shreyansanatha, Vasupijya, Vimalanatha, Anantanatha, Dharmanatha, Shantinatha, Kunthunatha, Aranatha, Mallinatha, Munisuvrata, Naminatha, Arstanemi, Parshvanatha, and Mahavira.

Jain Philosophy

The Jains are not easily able to escape their Hindu roots. The Vedas and the Upanishads developed the doctrine of the Atman or Soul. The Upanishadic atman was an immortal category. It also transmigrated from one body to another. The Upanishads, however, attributed this atman only to living things. But the Jains went a step further,

and in their generosity attributed it to both animate and inanimate objects. This charitable attribution of souls to all material things combined with the principle of ahimsa (non-violence) made the life of the Jain monk miserable. He must move about with scrupulous care for fear that he may unknowingly trample life and thus do injury to self-possessed objects.

The Jain abhorrence of sacrifices stems from the principle of non-violence. They cannot understand a Godhead that demands animal sacrifices for its satisfaction and propitiation. The Jains refuse to accept a God who requires animal sacrifices for his pacification.

The soul which seeks liberation cannot obtain it by doing violence to other souls. The soul must rid itself of the matter attached to it to attain salvation. The soul can escape the world-cycle by austerity, inward and outward.

By the very nature of its doctrine, therefore, the Jains reject the Vedas which consider sacrifices essential for liberation. They claim that their doctrine is based on pure reason. The kernel of the Jain doctrine is to be found in the Nava-Tattvas, its theory of knowledge, and the Syadvada or the Saptabhangi.

The Nava-Tattvas

The nine categories of Fundamental Truths are to the Jains the very foundation of their doctrine. The Nava-Tattvas are: 1) Jiva, 2) Ajiva, 3) Punya, 4) Papa, 5) Asrava, 6) Samvara, 7) Bandha, 8) Nirjara, and 9) Moksha

Jiva: The Jain jiva is very much akin to the Hindu Atman. It is an immortal category. It transmigrates from one body to another. As the Hindu Atman gets polluted on coming into contact with matter, the Jain jiva gets contaminated when it comes into contact with pudgala. The karmas get attached to the jiva which enjoys or suffers according to the karmas it performs. Like the Hindu Atman, the Jain jiva has to go through a cycle of birth and death, till, by the destruction of the karma attached to it, it becomes liberated and attains nirvana.

The Jain jiva, again, like the Hindu Atman, is an imperceptible and active being. Unlike the Atman, however, it is big; as a matter of fact, as big as the body which it animates.

Ajiva: As jiva deals with the animate, ajiva deals with the inanimate. Jiva and ajiva are closely interlinked. Ajiva or any particular part of it gets attached to jiva and fetters it with karma. As long as the jiva remains fettered to ajiva it is kept away from final deliverance. The jiva and the ajiva together create the universe. The universe is not created by God but by jiva and ajiva.

Punya: Punya is merit. Merit can be accumulated by the performance of good deeds. There are a number of ways in which punya can be gained. Generosity, charity, kindness, virtue, etc., all lead to the accumulation of merit. Charity is good, whoever its beneficiary. It is of course a greater virtue if a Jain monk benefits by it. Giving food to the hungry, water to the thirsty, cloth to the naked, house to the houseless, bed to the bedless, service to all, etc., are all meritorious acts. All these lead to punya.

Papa: Just as there are a variety of ways in which punya can be accumulated, so there are a variety of ways in which papa or sin can be committed. As a matter of fact, no special effort is required for the commission of sin, since it comes so naturally to man. Of all the sins 'himsa' or violence is the most heinous. Speaking untruth, being dishonest, covetousness, anger, conceit, intrigue, cheating, attachment, ignorance, avarice, hatred, quarrelsomeness, slander, lack of self-control, etc., are all categories of sins against which humanity is warned. If the jiva wants to be liberated it must keep away from all these ghastly sins which bind the soul to its 'karmic body'.

Asrava: Asrava is the entrance through which karma enters the soul. The jiva, there-

fore, must close this door and stand guard against it. If the asrava remains open, the jiva becomes filled with karma; and unless the jiva gets rid of all its karma, it cannot attain nirvana.

The karma is constantly on the look out for a gap in the defence mechanism of the jiva. Unfortunately, this defence mechanism of the jiva is full of holes through which the karma penetrates the jiva. The five senses (hearing, sight, smell, taste and touch) and the four emotions (anger, conceit, attachment and avarice) are the wide gaps in the defence framework of the jiva. They stand invitingly open for the karma to walk in and make its residence in the jiva; and as long as these occupy the body of the jiva, liberation cannot be anywhere in sight. If the jiva wants to escape the world-cycle, it must rid itself of all karma.

Samvara: But how is this to be accomplished? The Hindu would suggest the 'karma marga', the 'tapas marga' or the 'jnana marga'; the Buddha would suggest the 'eight-fold path'. The Jains say that the trick can be done by 'samvara', which is a process impeding the flow of the karma into the jiva. This process of samvara is easy to understand. Non-injury, non-lying, non-stealing, non-possession and chastity, restraint in thought, word and action, etc., can help to destroy karma. This is very similar to the Five Moral principles and the Astanga Marga of the Buddha. Samvara, therefore, helps to impede the flow of karma into jiva and helps the advancement of the jiva to final liberation.

Bandha: If samvara is not practised, the jiva would remain bound to karma. Karma binds the jiva to pudgala, which is roughly translated as 'matter'. This 'bandha' or bondage must be broken if the jiva is to attain nirvana.

Nirjara. Samvara can impede the flow of karma into the jiva. But what about past penetrations of karma into the jiva, which have made the body 'karmic' and has bound it to pudgala? How are these past karmas to be destroyed? The Jains answer that this can be done by nirjara. Nirjara is the practise of penance, of severe austerities. Physical and spiritual austerity can burn all past karmas to ashes. Samvara would impede the accumulation of more karmas. The way would thus be prepared for the liberation of the jiva and its entry into eternal bliss which is nirvana.

Moksha: This brings the jiva to the ninth and the most glorious category, moksha. The jiva is now freed from the bandha of karma. The 'karmic' body gets emptied of all its karma, and the jiva becomes pure. This pure jiva enters a state of nirvana from where there is no return to life.

This Jain moksha is a state "unfettered by smell, taste, feeling, form, hunger, pain, sorrow, joy, old age, death and karma." It is eternal and unbroken calm.

The Theory of Knowledge

Moksha is attained when 'kevala jnana' or perfect knowledge is attained. Kevala jnana is the fifth category of knowledge. The Jains talk about five degrees of knowledge that lead to Omniscience. They are: 1) Mati Jnana, 2) Shruti Jnana, 3) Avadhi Jnana, 4) Manahparyaya Jnana and 5) Kevala Jnana.

Mati jnana is memory, understanding. It is based on intelligent perception, observation, induction and deduction.

Shruti jnana is knowledge gained through time and space.

Manahparyaya Jnana is telepathy, understanding other people's thoughts.

Kevala jnana is perfect knowledge of all things.

Knowledge is an eternal aid to understanding. Its practical efficiency is indicative of its value. It enables the jiva to understand good and evil and thus protects the jiva from 'evil'.

Syadvada or Saptabhangi

The Jains claim to be rationalistic. They look at things from various angles. To

quote from Bhandarkar's *Search for Jain Manuscripts*:

"You can," the famous passage runs, "affirm the existence of a thing from one point of view (Syad asti), deny it from another (Syad nasti); and affirm both existence and non-existence with reference to it at different times (Syad asti nasti). If you should think of affirming both existence and non-existence at the same time from the same point of view, you must say that the thing cannot be spoken of (Syad avaktavyah). Similarly under certain circumstances, the affirmation of existence is not possible (Syad asti avaktavyah); of non-existence (Syad nasti avaktavyah). What is meant by these seven modes is that a thing should not be considered as existing everywhere, at all times, in all ways, and in the form of everything. It may exist in one place and not in another."

The Jains are proud of their Syadvada, which is rationality with a vengeance That a thing must be looked at from various points of view is a doctrine which would generally be accepted. But the Jains carry this doctrine to its logical extremity. The Jains are charged with the attribution of opposite attributes to the same thing. They answer the charge by saying that the charge is not correct. Things do not possess contrary qualities. But they are of complex nature. Attributes which are contradictory exist in nature. "The tree is moving in that its branches are moving, and it is not moving since it is fixed to its place in the ground." "Since reality is multiform and everchanging, nothing can be considered to be existing everywhere and at all times and in all ways and places, and it is impossible to pledge ourselves to an inflexible creed." (Radhakrishnan, *Indian Philosophy*.)

Spread of Jainism

Jainism spread to South India and to Western India in the course of time. It spread to southern India during the 3rd century B.C. In the reign of Chandragupta Maurya, a great famine occurred in Magadha. This famine sent a large number of Jain monks migrating to the Karnataka country. This great exodus was led by the Jain patriarch, Bhadrabahu. Those who were left behind chose Sthulabhadra as their leader. The Jain monks under Sthulabhadra introduced several doctrinal changes in the Church. They rearranged the old texts. The old Purvas became Angas. The custom of going about naked was given up. They also began to admit women to the Order.

When Bhadrabahu and the other monks returned to Magadha they found that a great change had occurred in the old Church. They tried to persuade the followers of Sthulabhadra to the old ways. But the two could not come to an agreement. This divided the Jain Church into two, the Digambaras (sky-clad) and the Svetambaras (white-robed). This schism occurred in the Jain Church in A.D. 83 according to the Digambara tradition and A.D. 142 according to the Svetambara tradition.

In the Asokan period Jainism spread into Kashmir. Sculptural and epigraphic evidence shows that Jainism spread into Orissa in the 4th century B C. A few images of Jain Tirthankaras have been found at Lohanipur in Bihar They are of black basalt, bear high polish and are ascribed to the 4th century B.C. This indicates that Jainism was popular in Orissa even in the 4th century B.C. This is substantiated by the fact that Chandragupta Maurya became a Jain monk and came to the south near Sravana Belgola where the hill is still known as Chandragiri, possibly after him.

Jainism flourished very rapidly in the south after its introduction there by Bhadrabahu. The Chinese traveller Hiuen Tsang met a number of monks belonging to the Digambara sect when he visited South India in A.D. 640. He also saw a number of beautiful temples belonging to the Jain sect.

Decline of Jainism

The revival of Hinduism in the 5th century and after, and the Moslem invasions of

India gave a setback to the activities of the Jains. But Jainism was not swept away from India in this avalanche. What was the reason? In her book *The Heart of Jainism*, Mrs. Stevenson answers this question. "The character of Jainism, however, was such as to enable it to throw out tentacles to help it in its hour of need. It had never, like Buddhism, cut itself off from the faith that surrounded it, for it had always employed Brahmanas as its domestic chaplains, who presided at its birth rites and often acted as officiants at its death and marriage ceremonies and temple worship. Then, too, amongst its chief heroes it had found niches for some of the favourites of the Hindu pantheon, Rama, Krishna, and the like. Mahavira's genius for organisation also stood Jainism in good stead now, for he had made the laity an integral part of the community, whereas in Buddhism they had no part in the order. So, when storms of persecution swept over the land, Jainism simply took refuge in Hinduism, which opened its capacious bosom to receive it; and to the conquerors it seemed an indistinguishable part of that system."

Jain Iconography

Bahubali Gommateshvara

Bahubali was the second son of the first Tirthankara, Rishabhanatha and his wife, queen Sunanda Rishabhanatha was succeeded by his eldest son Bharata, who was a step-brother of Bahubali.

Rishabhanatha had 100 sons When Bharata had conquered many kings, he began to demand homage from his brothers as well, and 98 renounced the world and became Jain monks, but Bahubali refused to submit. The two brothers met on the battlefield and fought a duel Just when Bahubali was on the point of winning a victory, he suddenly realised the futility of worldly existence and stopped fighting He plucked his hair from the roots on the battlefield itself and became a Jain monk.

He stood motionless in the kayotsarga pose enduring the rigours of the elements. Years passed and he remained motionless Wild animals pulled and pushed at him, yet he did not move. In the course of his long penance creepers grew round his body. Birds made nests on his body and serpents made it their abode.

In spite of this rigorous penance, he did not obtain kevala jnana. This was because Bahubali had not yet been able to lose his pride His father Rishabhanatha instructed his daughters Brahmi and Sundari to go to him and ask him to give up his pride. On his doing so, Bahubali attained kevala jnana.

Bahubali gets his name Gommateshvara from Chamundaraya, also known as Gommata, and who erected the huge image of Bahubali at Sravana Belgola.

THE ARCHITECTURE AND ART OF ELLORA

Buddhist Viharas

The first excavations of the Buddhists belong to the Hinayana period and are therefore simple in plan and austere in design. The excavations are small in size. In the middle is a small central hall and small cells are carved in the three walls of the hall. In the cells are stone-beds on which the Buddhist monks slept. These early examples must obviously have been imitations in rock of wooden examples. The earliest viharas of Ajanta (Nos. 8, 12, 13) belong to this period. "Chaitya No. 10 with its attached vihara were the first to be cut, vihara No. 13 being added shortly afterwards to accommodate the increasing body of monks. Then with increased needs cave No. 9 with its accompanying vihara No. 8 were excavated." (Percy Brown.) "Cave 13 of Ajanta is a very good example of an early Buddhist vihara. Its middle room is 13½′ wide, 16½′ deep, and 7′ high. There are seven cells, which project

ICONOGRAPHY OF JAIN TIRTHANKARAS

S. No.	Digambara	Iconography	Svetambara (as given by Burgess)		Jain Iconography as found in the Temple at Deogarh
1. Tirthankara Risabha	Yaksa Gomukha 4-armed	Yaksini Cakresvari 16-armed	Yaksa	Yaksini	Yaksini Cakresvari i. 4-armed ii. also 16-armed seated in lalitasana on her vehicle garuda.
	Bull	Garuda			
2. Ajita	Mahayaksa 8-armed Elephant	Rohini 4-armed Seat or a Stool		Ajitabala	
3. Sambhava	Trimukha 6-armed Peacock	Prajnapati 6-armed Swan		Duritari	
4. Abhinandana	Yaksesvara	Vajrasrinkhala			i. Bhagawati Saraswati 2-armed C.A.D. 1070.
	4-armed Elephant	4-armed Swan			
5. Sumati Wheel or Circle Sve. Red goose	Tumburu 4-armed Garuda	Purusadatta 4-armed Elephant		Syama	
6. Padmaprabha Lotus-bud	Kusuma 4-armed Bull	Manovegi 4-armed Horse	Matanga	Santa	Sulochana.
7. Suparsva	Varanandi 4-armed? Lion	Kali 4-armed Bull			
8. Candraprabha	Syana or Vijaya	Jvalamalini		Bhrukuti	i. Sumalini C.A.D. 1070.
	4-armed	8-armed (Weapons and Snakes)			
	Swan	Bull			

ELLORA, Cave No 12 (Teen Thal) *Top*, L to R Vajradhatisvari ?, Cunda, on left wall of the antechamber, second storey *Bottom*, L to R, Bhrukuti, Pandara, Tara, on right wall of the antechamber, second storey

ELLORA, Cave No 14 (Ravana-ki-khai) *Left* Siva dancing the Lalitam *Right* panel of Ravana shaking Kailasa

ELLORA, Cave No 14 (Ravana-ki-khai) *Left*, panel of **Durga** on the right wall *Right*, panel of Gajalakshmi

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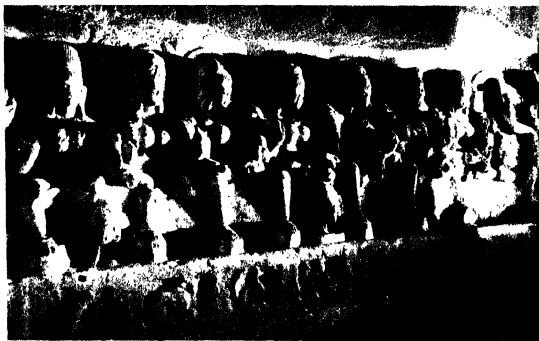
ELLORA Cave No. 14 (Ravana-ki-khai) *Top*, Vishnu and Lakshmi on the right wall *Bottom* panel of the Saptamatrikas

9. **Puspadanta** **Karkata (crab)** **Sve. Makara**	Ajita 4-armed Tortoise	Mahakalı (or Ajita) 4-armed None		Sutarka	Bahurupi 2-armed
10. **Sitala** **Sri Vrksa** **Sve. Srivatsa**	Brahmesvara 4-headed 8-armed Lotus-bud	Manavı 4-armed None		Asoka	Srıyadevi 4-armed
11. **Sreyamsa** **Deer**	Nandı 4-armed	Gauri 4-armed	Yakseat	Manavi	Vahni 2-armed (standing)
12. **Vasupujya** **Bull** **Sve. Mahisa**	Kumara 3-headed 6-armed Peacock	Gandharı 4-armed Snake		Canda	Abhogarohini 2-armed
13. **Vımala**	Sanmukha or Karttıkeya 12-armed Cock	Vairoti 4-armed Serpent			Sulaksana 2-armed
14. **Ananta**	Patala 3-headed 6-armed Crocodile	Anantamati 4-armed Swan		Ankasa	Anantavirya 2-armed
15. **Dharma**	Kinnara 3-headed 6-armed Fısh	Manasi 4-armed Lıon		Kandarpa	Suraksita 2-armed
16. **Santi** **Tortoise** **Sve. Antelope**	Kımpurasa 4-armed Bull	Mahamanası 4-armed Peacock		Nırvani	Sirıyadevı 4-armed Anantavırya 2-armed
17. **Kunthu**	Gandharva 4-armed	Vıjaya or Jaya Peacock		Bala	Arakarabhi? 4-armed

ICONOGRAPHY OF JAIN TIRTHANKARAS—(*contd.*)

S. No		Digambara	Iconography	Svetambara (as given by Burgess)		Jain Iconography as found in the Temple at Deogarh
18.	**Ara**	Kendra	Ajita	Yakset	Dhana	Taradevi
	Deer	6-headed				
	Sev. Nandyavarta	12-armed	4-armed			2-armed
		Peacock				
19.	**Malli**	Kubera	Aparajita		Dharma Priya	Bhimadevi
	Kalasa	4-headed				
		8-armed	4-armed			2-armed
		Elephant	Hamsa			
20.	**Munisuvrata**	Varuna	Bahurupini		Naradatta	Unnamed (standing on a lotus) 4-armed
		7-headed				
		4-armed	4-armed			
		None	Serpent			
21.	**Nimi** or Nami	Bhrkuti	Camundi		Gandhari	Unnamed (standing)
	Nilotpala	4-headed				
		8-armed	4-armed			2-armed
		Bull	Crocodile			
22.	**Nemi**	Sarvahna	Kusmandini	Gomedha	Ambika	Ambayika (standing)
		3-headed				
		6-armed	4-armed			4-armed
		Turret or small temple	Lion			
23.	**Parsva**	Dharanendra or Parsvayaksa	Padmavati			1. Padmavati
		4-armed	4-armed			4-armed
		Tortoise	Swan			C.A.D. 1070.
24.	**Vardhamana**	Matanga	Siddhayini			
		4-armed	2-armed			
		Elephant	Swan			

from the main room, three of them being on the left side and two on each of the back and right sides. The monastic life permitted no ostentation, but the love of ornamentation being almost inherent in the people of the Deccan the bhikkus began to carve religious symbols, such as the Dagoba, or the sacred balustrade, or the rood-screen, over doors of their cells from the earliest times. The viharas at Bhaja, Bedsa, Junnar, Nasik and Ajanta which all belong to the second or first century B.C., are adorned with such emblems, but the ornamentation shows considerable restraint and there is no lavishness such as is noticed in the decorations of the facades of Chaityas of the same period." (Yazdani)

The Hinayana vihara usually shows no pillars. The only exceptions are the viharas attached to the chaitya hall at Kondane and the Pitalkhora vihara.

Mahayana Buddhist activity began during the period of the Vakatakas and Guptas. Between the two phases—the Hinayana and Mahayana—elapsed an interval of four centuries.

"The change from Hinayana to Mahayana architecture was not so much a change in the content, as in the stylistic treatment. The most noticeable transformation, and one which gives a key to the whole movement, may be seen in the presentation of its iconography, as the deification of the Buddha permitted the introduction of his image into the art, an opportunity for statuary sometimes of colossal proportions, of which the Mahayana sculptor took full advantage..... The viharas.... underwent an alteration In this monastic type of hostel an innovation which affected both the plan and intention, and one which at once distinguishes the Mahayana vihara from the Hinayana, is the change produced in the disposition of the innermost range of cells. The appropriation of these cells originally serving as dormitories for the monks, and their conversion into sanctuaries for the reception of images of the Buddha is significant of the alteration in the belief as a whole. It meant firstly, that the vihara was now fulfilling the functions of both abbey and church, secondly that relic worship was being supplanted by image worship and thirdly, that the dominating cult of Hinduism was not only influencing the Buddhist doctrine, but also virtually affecting its art and architectural practice." (Percy Brown)

The earliest of the Ajanta Mahayana viharas are Nos 11, 7, and 6. They belong to that period of transition when the threads of the earlier period were being picked up and new forms evolved. These again show resemblance to structural wooden forms, especially in the arrangement of pillars. "In No. 11, the first to be cut, the design of the four pillars suggests a square shed, occupying the centre of the courtyard of the structural building, while No. 7, next in order of production, shows how two such erections placed side by side, became necessary in a structure of larger dimensions. The lower storey of No. 6, which may have been cut shortly afterwards, combines the system of the four central pillars of the previous examples, with the plan of another series of pillars all round the main hall, the latter corresponding to those supporting a veranda, a complex and almost confused arrangement which was not repeated." (Percy Brown.)

Percy Brown dates these viharas to the 5th century A.D. and refers to them as the oldest of the Mahayana series at Ajanta. Dr. Yazdani, however, considers cave No. 4 as the oldest of this series and dates it to the 3rd century A.D. "At Ajanta, cave No 4 is perhaps the earliest vihara of this plan (introduction of a shrine with an antechamber into the general plan of the vihara), and it has a spacious hall 87′ square in the middle, with an antechamber and a shrine at the back. The large dimensions of this cave, combined with the massiveness of its architectural features, with the frugal use of decorative work, present a faithful picture of Buddhist religious dignity, reflecting the practical restraint of the Buddhist monastic life on the one hand and the expansiveness of spiritual life on the other. The vihara was probably excavated in the 3rd century A.D. or still earlier (this cave may have been excavated at the same time as chaitya cave X at Ajanta, for a temple of colossal size required a large monastery for the accommodation of monks. The antechamber and the shrine may have

been added at a later date), but the work on the door-way and the windows may have been done at a later date." Dr. Yazdani goes so far as to contend that this vihara might have been excavated along with chaitya cave No. 10. This is less than possible. Chaitya cave No. 10 has an attached vihara (No. 11). It seems hardly possible that vihara No. 4 could have been an appendage of chaitya No. 10 which is situated at a considerable distance from it.

Ellora Viharas

In the Ellora group there are eleven viharas and one chaitya. Caves No. 1 to 5 are popularly known as the 'Dhedawada group'. Caves No. 6 to 12 are slightly later in order of chronology. It is possible that the Buddhist monks of this period conducted their prayers in the biggest of this group, cave No. 5, the construction and plan of which seems rather unusual. Of the first group cave No. 2 is worthy of special notice. The hall is 48′ sq. Its ceiling is supported by 12 pillars. Its exceptional feature is that the cells in the side-walls are supplanted by galleries which are divided into compartments. In each of these compartments is contained statuary in bold relief. This gives the cave a distinguished appearance.

The largest of this group is cave No. 5. It is excavated very deep into the rock being 117′ deep. It is fairly large in width also, its width being 58½′, exclusive of two recesses in the side-walls. The ceiling of the cave is supported by twenty-four pillars of the 'cushion' type. The pillars are arranged in two rows dividing the hall into a central nave and two side aisles. In the side-walls are excavated twenty-three cells for the residence of monks. At the far end is an antechamber, set crosswise. The ante-chamber leads to the shrine which contains a seated figure of the Buddha with his usual Bodhisattva attendants. Right in the middle of the central nave, two low stone benches have been left in the rock, extending the whole length of the hall, an unusual feature.

Teen Tal

Caves No. 12 and 13, which are three-storeyed monasteries, show a very different pattern. Firstly, they have huge courtyards in the front. They are both chaitya-cum-viharas. Cave No. 12 is the larger of the two. The facade of the cave is not beautiful but it impresses by its massiveness, solidity and height. The facade shows the three storeys of the monastery. The facade is very plain and looks austere. The plain exterior is however deceptive. Inside, the walls of the cave are decorated with sculpture and the rock is excavated very deep. The veranda of the first storey is 112′ in length. The big hall (including the veranda) is divided lengthwise transversely into three aisles by three rows of pillars. Adjoining the veranda and at right angles to it is a hall 35′ across and 44′ deep. It is divided into three aisles by three rows of pillars. The shrine is 23′ wide and 15′ deep. There are twelve cells in the walls of this hall. The huge compartment of the second storey is 112′ across and 72′ deep. Five rows of pillars divide it lengthwise into five aisles. Each row contains eight pillars. Further up is a vestibule and then the shrine which is 20′ square. The third storey has a veranda, supported by eight pillars. The hall consists of a "nave driven axially into the rock, flanked by a wing on each side cut at right angles."

The nave is rectangular (78′ deep and 36′ wide). At the farthest end of the hall is the shrine.

The pillars of the cave show simple design. The two patterns which occur frequently are the lotus and the pot design. The pattern of the cave is in keeping with the austerity of early religious buildings. The decorative element of the Ajanta Mahayana caves is surprisingly absent.

Chaitya

The development of the chaitya has already been traced in the introduction to Ajanta

caves. Here it only remains to describe in detail the architectural features of Visvakarma which probably marks the culmination of the chaitya movement. The facade and frontage of Visvakarma cave are much different from any of the previous chaityas. In the frontage is a fairly big courtyard, surrounded by verandas on three sides. A number of pillars support the veranda ceiling. The verandas open into small apartments The front veranda shows the entrance to the chaitya. The chaitya itself is 85' long, 44' deep and 34' high. The chaitya hall is supported by twenty-eight pillars of the 'vase and foliage' design. At its apsidal end is the stupa which is profusely carved and has a three-tiered base above which rises a dome. The height of the base is nearly two and a half times the height of the dome. Above the dome rises the harmika which shows a four-tiered top. In front of the stupa which is 26' 10" in height is a huge rock 16' 10" in height on which a huge image of the Buddha 10' 11' in height is carved. The interior of the cave is not much different in design from the Mahayana chaityas of the earlier period. The Visvakarma, however, makes a marked departure in the designing of its exterior. From earliest times, the most important *external feature of the chaitya cave was the huge sun-window which formed a sort of semi-*circular arch above the entrance In Visvakarma the huge semi-circular opening above the entrance door takes on a very different pattern. The horse-shoe shaped window resolves itself into a trefoil. The huge sun-window makes way for a small horse-shoe opening, but with a change. Below the small sun-window is a transverse foliation, which converts the whole into a trefoil. Another noteworthy feature of the facade is the two canopies carved over the niches at the extreme sides of the composition. "In them we seem to detect the two forms of shrine, which, derived from Vedic originals persisted eventually to become the basis of the two styles of Hindu temple architecture, the Indo-Aryan and the Dravidian. The one on the right, as proved by the ribbed melon-shape of the Amalasila or sacred stone, is the Indo-Aryan, while on the left is the canopy which afterwards became the characteristic feature of the Dravidian style. In the design of this facade may be observed an attempt at originality, which failed because it lacked inspiration. The Buddhist rock-architecture closes on this note, the sun-window of its chaitya-hall was, in the earlier examples, a noble symbol, in the somewhat soulless form it assumes in the Visvakarma, the last of its kind, it becomes a portent." (Percy Brown.)

HINDU ROCK-ARCHITECTURE

The Hindus began to make rock-hewn temples only as late as the 7th or 8th century A.D. The beginning of Hindu rock-architecture marks the revival of Hinduism in India. In Western India, the revival of Hinduism begins with the Satavahanas, Vakatakas, the Guptas, the Chalukyas, and the Rashtrakutas. Usually, the Hindu kings were tolerant of other faiths and so even during their rule, the Buddhists could continue their excavations. During the Rashtrakuta period (753-973) however, an aggressive religious spirit seems to have prevailed, at least in the realm of architecture. Example of this is provided by the Dasa-vatara cave at Ellora. This cave was originally a Buddhist vihara and resembles in design the Buddhist Teen Tal. Besides, a number of cells may also be noticed in its plan. It is obvious that originally the first storey of this temple must have contained cells. The Hindus probably enlarged the hall by destroying the cells and then filled the wall with their pantheon. Then again, Buddha images may also be noticed in some niches in spite of the great care with which they have been chiselled off. The first storey of Dasavatara is 97' wide and 50' deep. It is supported by fourteen pillars. Facing this hall is the Nritya-Mandir which is excavated on a raised platform. The hall is square and its roof is supported by four square pillars. The hall is bereft of sculpture.

The second storey of Dasavatara is 105' by 95'. The ceiling is supported by forty-

eight pillars arranged in six rows of eight each. All the pillars of the cave are plain, excepting the two in front of the vestibule, which are elaborately carved. In niches are carved a number of Siva and Vishnu panels.

Ravana-ki-khai (cave No. 14) is simple in plan. It has a rectangular shape being 87' deep and 52' wide. On two side walls are carved a number of panels. In the centre is the shrine which contains a linga. It has a circumambulating passage carved round it. The main hall is supported by a number of pillars.

Ramesvara (cave No. 21) is another excavation which is very interesting. Its important feature is the facade with pillars which are very decorative. "These four columnar groups form the principal feature of the frontage with a half column completing the scheme at each end. Their short shafts are almost entirely concealed by the dwarf wall which rises in front of them, so that the principal portion presenting itself to view is not the pillar but the capital. The capital is based on that of the vase and foliage order, but over this now familiar conception, groups of figures in the shape of brackets have been superimposed, thus giving the motif not only a richer but an entirely different complexion. With their stunted proportions and miscellany of motifs the effect as a whole is one of fantastic extravagance yet, on the other hand, some of the ornamentation, and particularly the rhythmic forms and exquisite modelling of the female figures show a feeling for grace of pose and voluptuous beauty which is instinctive." (Percy Brown.)

The Dumar Lena

The Dumar Lena is different from all the other Hindu temples at Ellora in its plan and its massive proportions. It greatly resembles Elephanta in its plan and in its proportion. The Dumar Lena differs from the other caves of Ellora in many ways. Firstly, unlike other caves, it has one main entrance and two entrances on the sides Secondly, it is huge in dimensions. The area of excavation is large (150' deep and 150' wide), the passages are wide, the pillars are huge. It gives an impression of massiveness, of solidity and of vastness Facing the main entrance is a massive shrine. On all the four sides of the shrine are huge entrances which are guarded by gigantic dwarapalas.

Kailasa

Kailasa is an epic in stone. If poetry can be written in stone, this is it. For all the Muses that be seem to have combined to conceive the miracle of Kailasa. More than this man cannot achieve. Perhaps human genius might still be capable of such conception, but it is doubtful whether it would be equal to the task of executing it. Well may the architect who conceived it and executed it exclaim, "Oh! has this been achieved by me? How could I ever accomplish a thing like that?" Even the gods in heaven would be astonished by this miracle created by the genius of man.

Elapurachalagatadbhutasannivesham
Yadvikshya vismatvimanacharamarendrah
Etat svayambhushivadhama na kritrimam sri-
dristhedrishiti satatam bahu charchayanti
Bhustathavidhakritau vyavasayahani
retanmaya kathamaho kritamityakasmat
Kartapi yasya khalu vismayamapa shilpi
Tannama kirtanamakaryata yena rajna
—Baroda copper-plate inscription (*Indian Antiquary*).

"(That king) by whom verily, was caused to be constructed a temple on the hill at Elapura,

of a wonderful structure, on seeing which the best of the mortals who move in celestial cars, struck with astonishment, think much constantly saying, 'this temple of Shiva is self-existent; in a thing made by art such beauty is not seen'—a temple, the architect-builder of which, in consequence of the failure of his energy as regards (the construction of) another such work, was himself suddenly struck with astonishment, saying 'Oh! how was it that I built it!!' " (Bhandarkar.)

It seems inconceivable that the human brain could design such a wonderful structure and that human hands could execute it. It is obvious that only divine inspiration could have made the architect and the sculptor act in such perfect unison.

The task facing the architect presented enormous difficulties Out of the solid rock of Sahyadri was to be hewn out a structural temple, complete with side galleries, porches, porticoes, a courtyard surrounding the main temple, the mahamandapa, the dhwajastambhas, elephants and figures, divine and human. That in the execution of such design, no error should be made seems fantastic. One wrong movement and the work could be spoilt. It was work which required the genius of a Vishvakarma (the Architect of the Gods) and the skill of divinely inspired artists. Yet such was the glory of ancient India that there was an architect who had the fertile imagination of Vishvakarma and there were sculptors who had magic in their hands Hundreds and thousands of figures, divine, human, half-human and half-animal, animals of all kinds, some ferocious, some innocent, pillars of exquisite design, all these were executed with the skill of a master genius. As the hammer struck the chisel, divine personages came into existence. The sculptor made no mistake. His mind was clear, and his hand was sure. He was incapable of making a wrong movement. He worked with clock-like precision and when the work was completed he himself felt astonished at the result. Such is the grandeur of the mighty Kailasa, a fitting monument to the glory of the Rashtrakutas, a great and glorious monument of ancient India. It is only in the fitness of things therefore that Yazdani, writing about it should should say, "Religion is often associated with a certain amount of fanaticism, but at Ellora the religious fervour of the followers of the Brahmanic faith has carved out in the living rock, temples which might well have been considered to be the work of Gods not only by the votaries of that religion but also by the most discerning critic of the period, because they are unique specimens of this kind of architecture in the world. Their gigantic dimensions, rich decorative detail, and perfect finish, are absolutely amazing." Capt. Seely, writing about his experience when he visited the temple in 1819 says, "The Kailasa is a stupendous temple hewn out of solid rock, with all its darts perfect and beautiful, standing proudly alone upon its native bed; and detached from the neighbouring mountain by a spacious area all round, nearly 250′ deep and 150′ broad. The unrivalled fane rearing its rocky head to a height of 100′ (its length about 145′ × 62′) having well-formed doorways, windows, staircases to its upper floors, containing fine large rooms of a smooth and polished surface, regularly divided by rows of pillars; having beyond its area handsome figure galleries supported by pillars containing 42 gigantic figures of the Hindu mythology. To conceive for a moment a body of men, however numerous, with a spirit however invincible, and resources however great, attack a solid mountain of rock, in most parts 100′ high, and excavating, by the slow process of the chisel, a temple like the one I have described (with its galleries, its pantheon, its vast area and indescribable mass of sculpture and carving in endless profusion) the work appears beyond belief and the mind is bewildered with amazement." It is only right to say that "the Indian artist had an extraordinarily developed plastic sense. No other people has ever dreamed of sculpting such great temples out of the solid rock as he has. Indeed, Indian architecture proceeds, not as ours, according to the principles of construction; it is rather conceived of as an object cut out of a solid material as an ivory figure might be." (Roger Fry, *The Arts of Painting and Sculpture.*)

Kailasa without doubt is an architectural wonder. It is a unique example of a structural temple carved out of solid rock. And it is so perfect in its design and decoration, so correct in its plan and so skilful in its execution. What Fergusson says about the Cholas comes apt to the mind, "the Hindus conceived like giants and executed like jewellers." What is most surprising is that Kailasa, had no rock-cut structural tradition behind it. Without the strength of tradition, the Hindus conceived the excavation of a huge structural temple out of a solid mass of rock, and having conceived it executed it like master-architects. For there is no doubt that in the richness and audacity of its plan, in the flawlessness of its technical details, in the variety of its design, the diversity of its decorative motifs and the superb mastery in execution, Kailasa has no parallel in the world.

The Kailasa has however a structural predecessor. That is the Virupaksha temple at Pattadakal built by the queen of Vikramaditya II (a Chalukyan king) in A.D. 740. The Virupaksha temple itself shows marked Pallava influence. It is possible that the temple was constructed by Pallava workmen brought from Kanchipuram, the capital of the Pallavas, when it was conquered by the Chalukyan kings. It is natural that the Rashtrakutas who followed the Early Chalukyan kings should have inherited some art traditions from them. The Virupaksha temple may have inspired them to build something more magnificent. In the rocks of Sahyadri, a number of cave temples had already been excavated. If huge halls could be excavated and sculpted, there was no reason why a structural temple could not be carved. It only required boldness of imagination and confidence in execution. The technique was new. It had not been tried before. But the skill was there, and the patience and the time. Though a new technique was to be tried, experience was there, plenty of it, and very rich. Only resources were required and they were provided by the Rashtrakuta king Krishna I (A.D. 757-783).

Regarding the execution of the temple, Percy Brown says, "Three trenches made at right angles were cut down at right angles to the level of the base of the hill. First, a mass of rock, 200′ long, 100′ wide and 100′ in height was isolated. Then the mass was hammered into shape. Then the sculptors began their work. Each portion of the carved details appears to have been completely finished as the work progressed downwards." It is obvious that the entire plan of the temple, its dimensions, the location of the halls, the pillars, the staircases, the panels to be carved, the sikharas, etc., must have been planned before the actual excavation began. The artists who worked on the site had a clear idea of their work and knew how to do it. There was no hesitation as the chisel was driven into the rock with a hammer. With every stroke the mass began to take shape. First, the sikharas of the vimana proper, then the sikharas of the sub-shrines, then the lotuses, elephants, lions on the roof, then the karnakutas, the salas, kapotas, then the walls which were profusely carved with flying gandharvas above, and other figures from the Hindu mythology below; then the main hall, then the huge adhisthana (plinth) with a vyalavari, the jagati (tall flat course); then the upama of the adhisthana (plinth) showing lions attacking elephants at corners and finally the upapitha rising from the floor level with a series of recessed offsets.

The Kailasa is a combination of the southern and northern styles. It has, however, a strong Dravidian complex, with a (i) Gopuram or entrance gate-way, (ii) a Nandi-mandapa, (iii) the main vimana, (iv) the surrounding cloisters and (v) an adjoining mandapa. On the two sides of the courtyard (the north and the south) supplementary halls are carved. In the northern courtyard is the Lankesvara shrine, and the shrine of the river goddesses. These may, however, be later additions. The entrance gate-way is two storeyed and has a sala-sikhara. Over the upper entrance is the rectangular griva and a wagon-topped sikhara. The Nandi-madapa is 25′ square and stands on a highly decorative base. The plinth or adhisthana shows mouldings. The lower mouldings, however, are not properly

ELLORA Cave No 14 (Ravana-ki-khai) Panel showing the Varaha Avatara of Vishnu on the left wall

ELLORA Cave No 15 Panel of Nrisimha Avatara of Vishnu on the right wall of first storey

(Copyright by Department of Archaeology, Government of India)

ELLORA Cave No. 15 (Dasavatara)
Top, Panel showing Andhakasura-vadha murti of Siva
Bottom Siva saving Markandeya, from the back wall

finished. The plinth shows pilasters above with sculptured panels. Above is a frieze of elephants and then the kapota. The kantha of the plinth shows a number of mithuna sculptures. The Nandi-mandapa is connected with the gate by a bridge. The gate-house is doubled-storeyed with ample accommodation for the temple guardians.

The base of the vimana proper measures 164′ from east to west, and 109′ from north to south. The adhisthana or plinth of the vimana is a solid mass of rock and its impressive height lends grandeur to the entire structure. The base greatly resembles the lower part of a chariot. The whole temple looks like a chariot resting on the backs of elephants. Near the floor the base rises in a series of recessed offsets. Above, in the central space of the side, is a spirited frieze of elephants and lions. The vimana proper is approached by flights of steps from both the courtyards. The flights of steps lead to a porch, the ceiling of which shows some interesting paintings. The oldest of these may be contemporaneous with the temple. A door leads to the main hall of the temple. It is 57′ wide and 55′ deep and is supported by sixteen richly decorated pillars These pillars are arranged in groups of four, one in each quarter, leaving a big central nave and two huge procession paths, one from the door to the vestibule which leads to the cellar and the other to the two side balconies. The whole arrangement is that of a 'nava-ranga-mandapa'. In this the nine 'rangas' are as follows:

(i) The central square,
(ii) The space left between the two groups of northern pillars,
(iii) The space between the eastern pillars,
(iv) The space between the southern pillars,
(v) The space between the western pillars,
(vi) The space between four north-western pillars,
(vii) The space between four north-eastern pillars,
(viii) The space between four south-eastern pillars,
(ix) The space between four south-western pillars.

Two doors on the eastern side of the mahamandapa open into the open terrace behind.

On three sides of the terrace and at the two hind corners are five sub-shrines. These are mounted over prominent projections of the tall base and have their own adhisthana. The terrace itself forms the base of the spire, which rises to a height of 96′ from the court below. Below, between pilasters are a number of Siva and Vishnu panels. Above these are some interesting flying figures. Over these begin the horizontal mouldings of the sikhara.

The cloisters that surround the main temple are of great interest, presenting as they do through the medium of stone, the story of Siva (to whom the temple is dedicated) and other gods of the Hindu pantheon. In the panels of the cloisters, Hindu mythology springs into life in all its glory. It might be the demon Ravana sacrificing his heads to God Siva, or God Siva himself setting out in a chariot driven by Brahma to destroy the triple castles of the Asuras, or Vishnu pushing king Bali into the earth, or killing the demon Hiranyakashyapu. . . . these and other sculptures fill the walls of the side cloisters. The sculptures are typical of Hindu art, full of strength, life, vigour and beauty. As one moves round the cloisters, the great saga of the past moves before one's eyes and then one gets lost into it. The effect is overwhelming. "The architectural effect when the visitor looks at the long rows of columns and the continuous series of sculptural panels from one end of them is most fascinating." (Yazdani.)

An important adjunct of the Kailasa temple is the Lankesvara shrine, excavated on the northern side of it. It is reached through a staircase in the left corridor. On ascending

the steps an imposing temple is seen. The mere sight of the shrine overwhelms the visitor. A front corridor runs east and west. Right in front of the small Nandi-shrine, carved in the back wall is the shrine proper. The Nandi is seated on an elevated platform, looking majestic. The temple proper is raised on a platform 11″ high and this lends grandeur to the temple. The raised platform with its beautiful polished floor and surrounded on two sides by an imposing plinth on which are carved a number of interesting erotic couples, makes the structure extremely beautiful. The architectural effect of the raised platform, the plinth, the floor and the pillars, which are very decorative, added to its imposing size (123′ deep and 60′ wide) is awe-inspiring.

On two sides of the Nandi-shrine, in the two courtyards, are two huge elephants and two dhwaja-stambhas. These give an air of majesty to the entire temple. The elephants are life-size and once they must have been very life-like. The dhwaja-stambhas are 45′ high (51′—Percy Brown). They are beautiful works of art and lend great dignity to the temple. The trisula which once decorated the capitals of these pillars is gone. The pillars are of the Dravidian 'order', the characteristics of which are a 'cushion' member over a constricted neck. "A development of this combination produced the Dravidian 'order', of which these monolithic columns are an interpretation, the constricted neck having been transformed into that sloping shape below the cushion cap, a contraction of the outline which is unmistakable." (Percy Brown.)

"The temple of Kailasa is not only the most stupendous single work of art executed in India, but as an example of rock-cut architecture it is unrivalled. Standing within its precincts and surrounded by its grey and hoary pavilions, one seems to be looking through into another world, not a world of time and space, but one of intense spiritual devotion expressed by such an amazing artistic creation hewn out of the earth itself. Gradually one becomes conscious of the remarkable imagination which conceived it, the unstinted labour which enabled it to be materialized (a work of 100 years) and finally, the sculpture with which it is adorned; this plastic decoration is its crowning glory, something more than a record of artistic form, it is a great spiritual achievement, every portion being a rich statement glowing with meaning. The Kailasa is an illustration of one of those rare occasions when men's minds, hearts and hands work in unison towards the consummation of a supreme ideal." (Percy Brown.)

We cannot do better here than quote Will Durant: "Before Indian art, as before every phase of Indian civilization, we stand in humble wonder at its age and continuity. Since Mohenjo-daro, through the vicissitudes of five thousand years, India has been creating its peculiar beauty in hundred arts Hindu art impresses us in its mass, its sublimity and its fertility. The Hindus were the Gothic sculptor-architects of India's Middle Ages, and Hindu art reached its heights, in proportion to its sublimity." It is obvious that some noble and divine spirit must have animated these men to undertake excavation of such colossal works of art out of solid rock. What must have made such large numbers of men engage themselves in such colossal labour requiring great planning, technical details and extraordinary skill in execution? Could it have been the love of money or of fame? To us it seems inconceivable that such great works of art could be the products of mere monetary designs. Because real art cannot be produced by men who are susceptible to lucre, but is always the result of some kind of spirit that exists in man and struggles for expression. As for fame, no artist working here has left behind his name. The great men who excavated the Sahyadri and carved out these beautiful temples remain unknown to us. It seems obvious, therefore, that such were not the motives of the artists who carved out these temples. A nobler spirit alone could have goaded them to this; and this must have been the consciousness that they were in the presence of Divinity itself, that what they were carving out had a deep and divine significance. Therefore, the noise

that must have been made when a hundred chisels were being driven into rock with a hundred hammers could not have been like the jingle of coins; out of every stroke of the chisel the words that must have come out must have been Om Shanti! Om Shanti!! Om Shanti!!!

JAIN CAVES

The Jain group belongs to the later Rashtrakuta and Yadava period. It may roughly be dated to the period between the 9th and 11th centuries. In this group, the most notable are the Indra Sabha and Jagannatha Sabha. The Chota Kailasa greatly resembles the Brahmanic caves. The central elevated shrine in the small courtyard, the dhwaja-stambha and the elephant of the Indra Sabha are an imitation of Kailasa. But all these are crowded in an extremely small courtyard Add to this the number of small chapels filled with sculpture which open on every side of the courtyard and one gets the feeling of being absolutely crowded. The pillars and pilasters of the tiny chapels are very decorative, the sculptures have great merit, but somehow in all these technical details the general perspective seems to have been lost "These characteristics betray a sad lack of sense of proportion in the general design of the temple, although the architectural detail taken separately exhibits considerable skill and industry. Art in such instances is degraded into artifice, because the creative effort is replaced by a soulless striving after effect." (Yazdani)

The lower storey of Indra Sabha contains no sculptures, except for the chapel on the left side of the veranda. The hall itself is left unfinished. The floor is not level. In the shrine, however, is a figure of Mahavira. The hall is 40′ square A staircase leads to the upper storey. The hall leads to two other chapels, on the two sides of it. The balconies of the central and side sanctuaries all overlook the small courtyard. The hall has a fairly big veranda, at each end of which are the Yaksa and Yaksini, Matanga and Siddhaiki. The hall has a smooth surface and the ceiling is supported by pillars which are highly decorative. The pillars are arranged in a square, leaving corridors on all sides. The niches in the side walls contain figures of Mahavira. In the back wall of the hall is the shrine which contains the image of Mahavira seated on a lion-throne. The hall of the Indra Sabha shows fine workmanship and great plastic and technical skill.

The Jagannatha Sabha has a ground floor and a first storey. The three chapels of the ground floor, which open in the courtyard, show a lack of symmetry in their arrangement. The hall on the first storey greatly resembles the hall of Indra Sabha. It measures 57′ by 40′ and its ceiling is supported by twelve beautifully carved pillars. The walls of the corridors contain figures of Mahavira, the floor is smooth and in a shrine in the back wall is a figure of Mahavira. The pillars are of the 'cushion' type. However, the planning is haphazard. Moreover, as in many of the productions of the Jains, "in spite of the beauty of the embellishment, or perhaps, in some obscure way, on account of it, there is a cold and impersonal feeling in these rock-cut halls, which is not found in those of the Buddhist or Hindus, a circumstance of some irony, in view of the pronounced humanitarian character of the creed that inspired them." (Percy Brown)

To put it in the words of H. Zimmer, "The Indra Sabha at Ellora suggests that the wonderful achievements and transformations of the Hindu style, which can be followed in the Chalukyan art of Badami, the Rastrakutan of Elephanta and Ellora and the Pallava at Mamallapuram, had been allowed to pass unnoticed. A great technical skill, much patient labour and painstaking accuracy are evident in these solid and heavy pillars of the Indra Sabha. They are highly decorative but yet a lack of imagination and spirituality is evident in the dignified but clumsy style, especially when it is compared with the celestial visions

at Badami, the spiritualised sensuality of the flying gods of the Descent of Ganges, or the mysterious voluptuousness and intimate experience of the inner life-process so wonderfully rendered in multitudes of other Hindu figures of the seventh to the tenth centuries A. D."

SCULPTURE OF ELLORA

Three different types of sculptures at Ellora are the Buddhist, the Hindu, and the Jain. The three can be easily distinguished from one another. The art of the Buddhist seems older. The stupas of Sanchi, Bharhut, the Asokan pillars, the chaityas of Bhaja, Ajanta, Kondane and Karle, the sculptures of Amaravati, etc., are proof of that. The statuary of Sanchi is very spirited. The lions of the Asoka pillar are full of life and spirit. The Amaravati sculptures are of great merit. The dancing figures of Kondane as also the elephant-riders of Karle show the great tradition of Buddhist sculpture. The Ajanta Buddhas are extremely well executed. It is obvious that Buddhist art did not achieve these heights without a fairly long tradition behind it. Centuries must have passed for the development of their art before it could reach the heights of Karle, Kondane, Amaravati or Ajanta.

Whether it was in the portrayal of animal motifs or geometrical and floral designs or human figures, the Buddhist artist was equally at ease. "The lion capital of Sarnath and the stone bull of Ramapurva are masterpieces of Mauryan sculpture both for their vigour and their expression." (T. N Ramachandran in *A brief Survey of Indian Art.*) The Sarnath capital shows four figures of lions standing back to back. According to Vincent Smith, "It would be difficult to find in any country an example of ancient animal sculpture superior or even equal to this beautiful work of art, which successfully combines realistic modelling with ideal dignity and is finished in every detail with perfect accuracy." Writing about the four dancing panels of Kondane, Yazdani has this to say: "Apart from the dramatic effect, there is so much grace and beauty in the carving of these four panels that their art in its intellectual qualities and technical skill must have needed the practice and cultural development of many centuries before it could reach such perfection of craftmanship."

The Yaksas and Yaksinis of Sanchi, the elephant-riders of Karle, the elephants, horses, bullocks and mythical animals of Bedsa, the lotus-medallions and animal and human figures of Amaravati are proof of the fertility of Buddhist imagery, and their technical skill in execution. The observation of the artist is very keen, his plastic skill is great and the expression is lucid.

In the earlier sculptures, the Buddha figure is, however, absent. In the railings and gateways of Sanchi, the statuary is rich and bold, but the Buddha is represented only symbolically. In the Hinayana chaityas of Bhaja, Karle, Kondane and Ajanta, the Buddha image is not carved. But with the influence of Mahayanism, the Buddha image enters the vihara and the chaitya. Under the Guptas, the Buddha image became perfected. Gupta sculpture made an advance even over the Mathura sculpture which is "remarkable both for its statuary" and "its beautiful figure sculpture." During the Gupta age, "the sensuous freedom and plasticity of the Mathura figures were now replaced by restraint, elegance of form and spiritual expression. The great Buddha figures of Mathura, Sarnath, Ajanta and Bihar are immortal specimens which symbolize the ideals of a whole age. The faces are radiant with spiritual ecstasy and the smiling countenance with downcast eyes adequately conveys the divine, compassionate love (karuna) of the Buddha type of being, which has rightly been considered the greatest creation of Indian art." (T. N. Ramachandran.) The Buddha images of Ajanta show a sublimity of feeling and great internal calm. The figure sculpture of the Naga king and his consort with attendants on the left wall of cave No. 19 shows great skill in execution. "The pose of the two Naginis

and the expression on the faces of all three figures betoken such great internal calm that the subject is ranked for its spiritual effect amongst the best sculptures of Buddhist art." (Yazdani.)

The animal sculpture of Ajanta shows the intimacy of the artist with the habits of the animals and their great skill in executing them faithfully. An interesting frieze on the triforium of the left side chamber of the first storey of cave No. 6 shows elephants in various poses. Elephants are seen in aggressive, submissive and other moods.

From Ajanta to Ellora we pass from one phase to another. The Buddhist art of Ellora is a definite deterioration from the height it reached at Ajanta. The Buddha images here are colossal in size, but they lack that serenity of expression, that internal calm which distinguish their Ajanta counterparts. The huge Buddha figure in Visvakarma is a case in point. The dimensions are impressive. The Buddha is seated on a lion-throne in the pralambapada asana, in the dharmachakra mudra "His face shows a religious expression but somehow it lacks that spiritual dignity and artistic grace which is to be noted at Ajanta and other early centres of Buddhist art" (Yazdani.) The other Buddha figures in the Teen Tal caves or in the caves No. 2 to 5 are not as appealing as the Ajanta Buddhas.

It is the Brahmanic sculpture of Ellora that impresses us by its tremendous force, vitality and spirit. The Hindus identify individual consciousness with the unknowable Supreme Self or Brahman. The Universe is conceived by the Samkhyas as being the product of the union between Prakriti and Purusa, Nature and Soul. The idea is that sakti inheres in matter and makes it animate. This idea has made Hindu art dynamic and forceful. The Hindu belief that the Universe is animate, that the life-force animates everything in the Universe, has lent great force and dynamism to Hindu art, which is evidenced by the Brahmanic sculpture at Ellora. These sculptures have "tremendous force and boundless energy." This is not surprising, since Siva, to whom these temples are dedicated is regarded by the Saivites as Creator, Protector and Destroyer. All these aspects of Siva are forcefully portrayed in the caves of Ellora. A few of these sculptures might be described with profit to justify this statement. The first panel on the first storey of Dasavatara shows Siva as Bhairava, the aggressive form of Siva. Bhairava in this panel looks gigantic in size and ferocious. He has lunged forward in anger. He is wearing a garland of skulls and a cobra is knotted round him. His mouth is open, showing his big teeth, and at the end of the trisula is seen Ratnasura, writhing in agony, begging for mercy. He holds another victim with one of his hands, and rattles the damaru in triumph. Kali is seen below hungry and thirsty for blood, holding a bowl in her hand to quench her thirst. Her big mouth, her bushy hair and her sunken eyeballs give her a frightening look. Add to this the crooked knife she is holding in her right hand. An owl is looking at the proceedings with great interest. Parvati is sitting on the right, a silent spectator of the triumph of her violent Lord. The sculpture has terrific force. The imaginative treatment of the artist has succeeded in capturing the horror of the original conflict between Bhairava and the demon Ratnasura. There is an elemental force about it which cannot be denied. This is one of the popular subjects of the Ellora artists for it is carved in a number of other caves. The panel of Bhairava in Sita-ki-nahani (cave No. 29) lacks proportion. The body of Bhairava is only four times the head. This is the only figure in 'chatustala.' But in spite of the lack of proportion the sculpture is a powerful representation of the deity. Bhairava is shown pushing forward with great fury. His whole attitude exudes violent anger. He has lunged forward in a determined effort to be rid of his enemy. His left foot has been lifted forward with great force and each one of his eight hands is poised for the attack. The trisula which he holds in one of his left hands has penetrated the body of the demon. But he is obviously not satisfied with that. One of his right hands holds a huge mace and the hand is taken behind only to strike the demon with great force. The force with

which the hand is taken behind is made very evident. The violence of her consort has frightened Parvati so much that she has placed her left hand on her bosom to quieten her palpitating heart.

Another example of Saivite sculpture is the Ravananugrihamurti, carved in almost full relief on the southern wall of Kailasa. It shows Ravana shaking the mount Kailasa, the abode of Lord Siva. Ravana is seen seated firmly on the ground. With the knee of his right leg he seeks the support of the earth in an effort to lift Kailasa. His left foot touches the ground and he is making a powerful attempt to stand up with the Kailasa on his head. The position of his two legs shows his herculean effort to lift the mountain with his twenty hands. His hands are poised for the great effort and they touch the lower region of the mountain. Ravana's great effort is also seen on his face. He looks determined to achieve his purpose. The upper part of the panel is still more interesting. Ravana's efforts are not impotent. The Kailasa has begun to shake. The effects of the shaking of Kailasa are portrayed above. Uma and Mahesvara are engrossed in listening to the celestial music of the court musicians, and suddenly there is a sort of earthquake. Everybody is engrossed in music a moment before, and now everybody becomes panicky and begins to rush helter-skelter. The musicians are seen in various attitudes of fright, trying to escape the earthquake. Even in their panic they are making an attempt to save their instruments A maid-servant attending on Uma makes a sprint to escape the disaster. She has already taken a sprint and the position of her legs and the great forward movement of her body are indicative of her great panic. It is not surprising that there should be so much panic among the servants, when even the consort of Siva is frightened and in her great fear, clings to her Lord. Here, Uma is shown as the typical wife, who, in times of danger, looks to her husband for protection. Mahesvara or Siva, however, looks unperturbed. So also the two dwarapalas on the sides. They have confidence in the power of their Lord and Master, and this confidence is fully justified. Lord Siva quietly puts his left foot on the mount Kailasa and slightly presses it. That is enough as with that little effort, the Kailasa ceases to shake. The sight below has frightened even the guardians of the quarters above, who are seated on their respective vehicles. The whole composition is a triumph of Ellora art. The artist has become one with the subject and has carved a masterpiece in the process. The subject springs to life before our eyes and we are overwhelmed by the sculpture.

The Mahishasuramardini panels of Kailasa are other striking pieces of sculpture One is in the left courtyard and the other in the Lankesvara cave. Both are very forceful and depict in a very life-like manner the fight between the Goddess and the demon Mahisa

The Vaishnavite sculptures of Ellora are as powerful as the Saivite sculptures. The various incarnations of Vishnu are carved with great power. Mention may be made of the Nrisimha avatara, wherein Vishnu, as half-man and half-lion, kills the demon-king Hiranyakashyapu who is out to conquer the gods The Dasavatara representation of Nrisimha has been highly praised by Coomaraswamy and Havell. Nrisimha looks ferocious while the demon-king looks completely subdued. The same panel is repeated in the Lankesvara temple of Kailasa. Vishnu, the half-lion, is half-standing and half-sitting. He holds Hiranyakashyapu on his knees. With one of his hands, he has brought out the entrails of the demon-king In this sculpture, the man-lion Vishnu wears a frightening aspect. Hiranyakashyapu looks completely helpless His loosely hanging hands and feet are indicative of his utter defeat. The Varaha panel and the Krishna panel are also striking.

But this is only one aspect of Ellora sculpture. Its other aspect is so entirely different. Mention may be made in this connection of the amorous couples, the flying gandharvas of Kailasa, the cherubs. To Yazdani they remind of "the soft grace, joyous expression, nimble movement, and elegant poses of the Buddhist statuary of the fifth century." To

put it in his words, "the pairs of flying figures with their refined features, happy serenity, and appearance of movement have all the charm and grace of the Buddhist apsarasas." The sculpture of the river-goddess in the Ramesvara cave at Ellora, is almost classical in artistic effect both in regard to its technique and its higher intellectual qualities. The goddess stands on a lotus flower resting on the back of an alligator, whose muzzle and the lower part of whose body have been transformed into decorative motifs by the artist's love for ornamental vagaries. The pose of the figure is delightful, the outline curving in such a way as to suggest combined grace and vitality.

Another figure of interest is that of Siva as the king of dancers, in Ramesvara. Saivism has now obviously softened. This dance is very different from the usual tandava performed by Siva. Siva's pose is full of grace and great charm. He wears a few select ornaments and his crown is very rich. He has taken a tribhanga pose and the bends of his body are attractive. His face looks calm and serene. The curves of his hands are as charming as their fingers are delicate. The musicians who surround him are playing on their musical instruments with gusto. They have forgotten their surroundings and have become one with the graceful performer. Parvati is seated on the right, looking at her Lord with interest and admiration. Other spectators may be noticed. One of them is very striking. He has long pointed moustaches and his right hand is lifted gracefully as if he too has caught the spirit and wants to join the performer Above are seen the guardians of the quarters on their respective vehicles watching the performance.

The Jain sculpture of Ellora falls in a class by itself. The Jain sculptor is in no way inferior in skill or workmanship to his Buddhist and Brahmanic counterparts. His craftmanship is perhaps of a higher order. The Jain images are carved with great technical skill and devoted labour. Every part of the body is carefully carved and the figures wear beautiful ornaments and show variety in the hair-dresses. In conception of design and skill of execution the Jain artist has few rivals. "In purely decorative designs, such as floral and jewellery patterns or conventional motifs based on mythical or real or animal figures, or miniature scriptural subjects, the skill of the Jain sculptor is in no way inferior to that of the Buddhist or the Brahmanic artist. It perhaps even surpasses that of his rivals of the latter two faiths in richness of design and exuberance of complicated ornamental detail. But this lavishness of Jain art is often out of proportion in relation to the scheme of a subject as a whole, and thus betrays a lack of balanced judgment and refined taste." (Yazdani.)

This is quite true. Though in craftmanship the Jain artist excelled, he worked without perspective; and this lack of general perspective has marred all Jain works of art.

The pillars and images of the Jain caves have great individual merit. The images are carved with care. The faces look calm and serene. The ornaments that they wear are delicately and beautifully carved; the details are skilfully done The hair-dresses are striking and show great variety. Yet with all this, they lack the vitality and force of the Hindu images. They look still and inactive. There is an element of immobility which is very strong. This clumsiness and rigidity of Jain sculpture is born out of its philosophy. The utterly realistic and ascetic doctrine of Jainism rejects the Hindu experience of the world as illusion The world, the Jain regards not as the illusory transformation of a Universal Principle like the Brahman, but an all-too-solid disposition of full and solid matter, from which it is the destiny of the spirit to escape by asceticism. Even the realm of God is material and inferior to the "crystalline luminosity of the spirit." "This absolute regeneracy of all matter, even of the subtle matter of heaven, is what is rendered intentionally, in the ponderous inflexibility of the Jaina works of art."

The figure sculptures of the Jain caves of Ellora illustrate this. A number of figures of Parshvanatha, Gomatesvara and Mahavira are carved on the walls. All of them

look calm and serene. There is, however, no exuberance of the spirit, no depth of imagination in the treatment, no proper understanding of the subject delineated. The sculptures are crowded together without any thought of the general effect. The artists are skilful in their trade but lack aesthetic sense. No attention is paid to the overall arrangement, the general appearance. The whole is forgotten in the part. Consequently Jain art resembles mere ivory carving done with skill, but without imagination.

Ellora Painting

Indian painting has a continuity which can be traced through ages. From the Chitra-Shalas or painted halls mentioned in Sanskrit literature, Indian painting has continued through centuries. From the 2nd century onwards Ajanta picks up the old tradition and through the art of the Buddhist artist it plays with a variety of themes in glorious colours. The Buddhist artist inherited old traditions of painting, but added something of his own which was different and original. Ajanta represents a different school of art. Though the Ajanta artist was influenced by older traditions, his art had obviously originated in the local soil.

At Ellora, Indian painting tradition continues, but it has lost the richness, the variety and the fertility of the Ajanta school. It is surprising that the Hindus who gave rise to such vigorous sculpture and glorious architecture as is seen at Ellora did not pick up the ancient Indian painting tradition. For there is no doubt that before the glories of Ajanta painting, the Ellora paintings pale into insignificance. The grace and charm, the finish and the polish of Ajanta are missing at Ellora. That fertility of imagination, that deftness of execution, that sureness of the brush which distinguishes Ajanta paintings are absent at Ellora.

Ellora contains Buddhist, Hindu and Jain paintings. Traces of paintings exist in cave No. 12. There are a number of paintings in the Kailasa and Ganesa temples. But these seem to be an afterthought. They cover only small parts of the caves. This is especially so of Kailasa, where the paintings are mainly on the ceiling of the porch of the Rangamahal. A number of paintings may be noticed one above the other. The lower ones may be contemporaneous with the temple itself. In one of them, a Hindu deity is seen riding on a sardula, a mythical monster with the head, mane and paws of a lion, and the horns of a bull or a buffalo. To quote Yazdani, "the head of this god bears a striking resemblance, both in conception and treatment, to the heads of the Bodhisattvas in the earlier paintings at Ajanta, but the other figures of this painting have been shown in such ugly attitudes that the beauty of feature and the religious expression conveyed in the delineation of the heads have lost their effect owing to the uncouthness of the poses. The treatment of the limbs further exhibits a disproportionate attenuation; and the conventional forms of clouds though copied from Ajanta, add in this subject to the general crudeness of the scheme. The colours also do not show a refined taste and the deterioration of the artistic sense is felt in every feature of the painting."

The battle-scene on the architrave below the ceiling is interesting. The scene shows a number of elephants, horses and men fighting a battle. Horsemen are seen in the action of killing their enemies. An elephant-rider may be noticed in the act of hurling his spear at horsemen. The footmen are clad in mail and armed with spears and shields. The elephants and the horses are well drawn and look active.

Another interesting painting is seen on the ceiling of the right side portico of the Rangamahal. It represents Siva dancing the tandava. The attendant musicians seem to have been obliterated. But Siva himself is well preserved. He has sixteen hands. One of his right hands is in abhaya mudra, another holds a damaru, another a sword, another

ELLORA, Cave No. 16 (Kailasa). *Top*, general view of the cave from the north-west. *Bottom*, view of the northern wall of the Rangamahal or the Mahamandapa.

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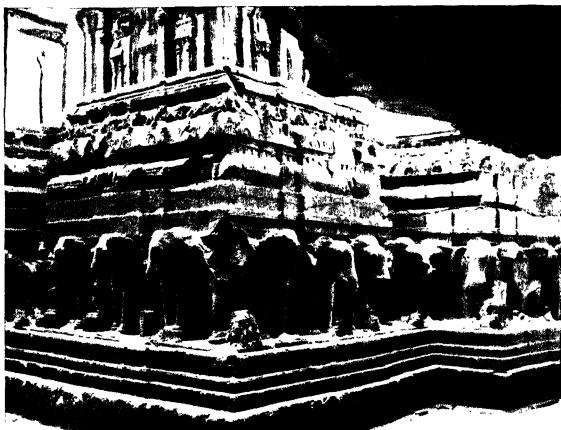
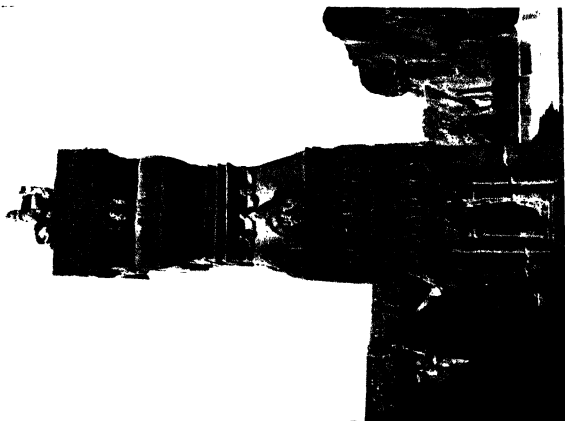
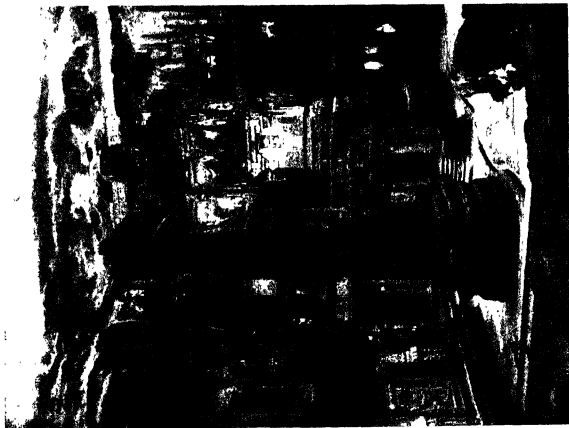

ELLORA Cave No 16 (Kailasa) *Top* elephant figures supporting the main temple *Bottom*, lion figures on the sikhara

ELLORA Cave No 16 (Kailasa) *Left* general view of the cave from the south-west *Right* details of the dhwaja-stambha

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ELLORA Cave No 16 (Kailasa) *Left* a female figure holding a kalasa in a small chamber *Right* Annapurna in the Southern Gallery

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ELLORA: Cave No. 16 (Kailasa). *Left*, Siva as Tripurantaka on the back wall of the gallery. *Right*, Virabhadra, an emanation of Siva

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ELLORA, Cave No 16 (Kailasa) *Left* Siva as Kala Bhairava in the back of the gallery *Right* figure of Vishnu in the Eastern Gallery

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ELLORA Cave No 16 (Kailasa) *Left* flying gandharva on the north wall of the pradakshina path *Right* panel depicting Jatayu and Ravana

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ELLORA Cave No. 16 (Kailasa). *Left* panel of Varaha Avatara on the facade to the right of the entrance. *Right* Narasimha Avatara on the left corridor wall of Lankesvara

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probably a bow. The objects in the other hands are not distinct. He wears a crown' big round earrings and two large garlands.

The ceiling of the veranda of the Ganesa cave shows some paintings. The colours used here are of a lighter shade, and the paintings compare very unfavourably with those of Ajanta. Deterioration in the painting art is apparent here.

A number of paintings can be seen on the ceilings of the Jain cave, Indra Sabha. Many paintings have now been restored by the chemical experts of the Department of Archaeology, Government of India. These paintings show a large number of figures, male and female, in various attitudes. There is a group of four flying apsaras on the ceiling. The male figures wear beautiful crowns. The females are adorned with earrings, bangles, anklets, etc. Above, in the right hand corner is a dwarf playing on a flute. There are other figures of apsaras. The painting shows the backs of the male figures. They wear high crowns, armlets and short dhotis. The female next to them wears a choli and saree and is adorned with a beautiful garland, earrings, bangles and a crown. There is another interesting pair on the ceiling of the Indra Sabha The male wears a close-fitting frock, a dhoti, and is adorned with a garland and a crown. On his left lap is seated his consort, wearing a saree with a flower design. She wears earrings, a necklace, and rings on the toes of her feet. She is shown caressing her Lord by entwining him with her arm around his neck.

The impression one gets as one looks carefully at the paintings of Ellora is their utter lack of originality as also their poor execution. The paintings of Kailasa lack the grace of Ajanta They somehow fail to impress. The paintings of the Ganesa cave are no better. Only in the Jain caves, some of the old spirit which made Ajanta possible may be noticed. But like the Persians of antiquity, the Jain artists only imitated and did not create anything new We cannot do better than conclude these comments with the words of Yazdani, "The figures of apsarasas with dark brown or swarthy complexions floating in the midst of the scarlet clouds of the evening appear with considerable perspective effect, and the grace of their limbs and the charm of their jewellery and dress, however scanty, are also admirably represented. Jain artists were good copyists, and as the spirit of their religion has much in common with that of the Buddhist faith, the figures of the apsarasas in the ceilings of the Indra Sabha suggest almost the same beauty of pose, grace of movement, and love of decorative details as one notices in the figures of the apsarasas painted in the monasteries of Ajanta. The art of Ellora is, however, purely imitative and does not show any creative power."

THE RASHTRAKUTAS

The traditions regarding the origin of the Rashtrakutas are many. Their own legends trace their origin to a Yadava chief named Satyaki, an associate of Lord Krishna. If kings can be trusted we may accept this tradition of their divine origin Another tradition connects them with the Telugu Reddis. Still another identifies them with the Rathikas of the Asokan Edicts. The Chalukya records refer to the Rashtrakutas as Kutumbins of the Andhra country. The Rashtrakutas were the hereditary chiefs of Lattalur which is identified with Latur in the Osmanabad district of the Maharashtra State. Epigraphic evidence shows them to have been the feudatories of the Chalukyas

Dantidurga

From Lattalur the Rashtrakutas migrated to Ellichpur in Berar in A.D. 625. Here they carved out a small principality for themselves. Dantidurga's father Indra married a Chalukya princess. This matrimonial alliance of a feudatory chief with his sovereign

Lord indicates the growing power of the feudatory chief.

The Samangad Plates of A D. 754 and the undated Dasavatara (cave No. 15, Ellora) inscription give a graphic description of the career of Dantidurga, the founder of the Rashtrakuta Empire. He defeated the Pallavas of Kanchi, the Kalingas, the Kosalas, the Gurjara-Pratiharas of Malwa, the Latas of Gujarat, and other small kings. He made Ujjayini in Malwa his headquarters and performed there the 'Hiranyagarbha-dana' ceremony (the Great Gift), in which "kings such as the Gurjara Lord Nagabhat I, the Partihara king, and others were made door-deepers."

The most important achievement of Dantidurga was, however, the victory over his erstwhile sovereign Lord, the Chalukya king, Kirtivarman II, in A.D. 753. Most of Dantidurga's conquests were made while he was still a feudatory of the Chalukyas. Five years after his victory over the Chalukyas he died and was succeeded by his uncle Krishna. The Dasavatara cave at Ellora was probably completed during the time of Dantidurga. The Dasavatara inscription would seem to support such a view since it ends with the mention of Dantidurga and his triumph over Kirtivarman II, the Western Chalukya king.

Krishna I

Dantidurga had defeated the Chalukya king, but had not vanquished the Chalukya power completely. It was left to Krishna I to wipe out the remains of the Chalukya power which he did in A.D 760 Krishna also occupied the capital of the Gangas of Mysore and the territory of Vishnuvardhan IV of Vengi. By A D. 772, the whole of Hyderabad was annexed to the Rashtrakuta Empire. The daughter of Vishnuvardhan IV was given in marriage to Dhruva, Krishna's son. The Marathi territory of Madhya Pradesha was also in the dominions of Krishna I. He was a great builder, and his real triumph was won not on the battle-field, but off it. It was he who ordered the excavation of that wonder of Ellora, the Kailasa temple This famous rock-temple is a model of a structural temple and is a copy of the Virupaksha temple at Pattadakal The Baroda copper plates of Amoghavarsha IV give a graphic description of Kailasa.

Govinda II and Dhruva

Krisha I was succeeded by his son Govinda II who had shown conspicuous bravery against the Eastern Chalukya king of Vengi. After his accession to the throne, however, he changed and took to a life of pleasure and debauchery. He handed over the entire administration to his younger brother Dhruva But when the latter tried to seize power, he dismissed him. Dhruva revolted, defeated Govinda and seized the throne.

Dhruva now set out to punish those kings who had supported his brother against him. He attacked the Gangas of Mysore, defeated them, annexed Gangawadi (Mysore) to his dominions and made its crown-prince Shivamara prisoner. This pushed the southern boundary of the Rashtrakutas to Kaveri in the south. Terrorised, the kings of Kanchi and Vengi sent him presents and sued for peace.

Dhruva, however, was very ambitious. He wished to establish Rashtrakuta hegemony beyond the Narmada and the Vindhyas Kanauj was then the most eminent city of northern India. Its possession could give him a position of pre-eminence in northern India. The Gurjara-Pratiharas of Rajputana and the Palas of Bengal were just then engaged in a struggle for supremacy over Kanauj In that struggle Vatsaraja of Rajputana had succeeded and had put his puppet Indrayudha on the throne of Kanauj. This struggle between the Palas and the Gurjara-Pratiharas was still going on when in the year A.D. 786 Dhruva made a bid for supremacy in the north. Dhruva crossed the Narmada. He clashed with Vatsaraja somewhere near modern Jhansi and inflicted a crushing defeat on him. Then he turned against Dharmapala and defeated him too. He spent some time on the banks

of the Ganga and the Jamuna and then returned home without proceeding to Kanauj. Dhruva was one of the ablest kings of the Rashtrakuta dynasty. He made Rashtrakuta power invincible and in his old age selected his third son Govinda to succeed him. He abdicated the throne in the latter's favour.

Govinda III

The glorious career of Govinda III proved that his father's choice was admirable. Govinda came to the throne in A.D. 793. His eldest brother Stambha revolted against him but Govinda III crushed the revolt. However, Stambha was pardoned and made the viceroy of Gangawadi. Govinda then compelled the Pallava king Dantiga to submit to him. He now turned his attention to the north, where Nagabhata II, the Pratihara king, had succeeded in occupying Kanauj. He planned his northern campaign with great skill. He took precautions to guard his territory in his absence and then started for the north. He met Nagabhata II in Bundelkhand and routed him. Chakrayudha and Dharmapala surrendered to him. A number of other rulers from northern India also submitted to him. A detailed account of his northern campaign is given in the Sanjan plates. Govinda proceeded as far as the Himalayas, crossing the Triveni Sangam at Prayaga in the process. The northern compaign was completed by A.D. 802

The southern rulers of Kanchi, Pandya, Kerala, and Ganga territory, taking advantage of his absence in the north, formed a confederacy against him. With lightening speed Govinda marched against them and crushed them. He occupied Kanchi. The king of Ceylon, frightened, sent him many presents and his submission. When in A.D. 802 the Vengi ruler Vijayaditya II challenged Govinda, the latter marched against him, defeated him and put his brother Bhima Salukki on the throne.

Govinda III was the ablest of the Rashtrakuta emperors. His conquests were spread from "Kanauj to Cape Comorin, from Banaras to Broach."

Sarva or Amoghavarsha

The son and successor of Govinda III, Amoghavarsha, enjoyed a long reign. During his minority, some of the feudatories, led by Vijayaditya II of Vengi, (who had regained his throne) revolted and for some time Amoghavarsha lost his throne (A.D. 817 to 821). By 821 however Karakka, the Regent, restored his ward to the throne.

Amoghavarsha was very different from his father. He was interested more in the achievements of peace rather than in the glories of war. In his long reign, he fought only one battle and won it. This was against the Chalukya king Vijayaditya II of Vengi His main interest, however, lay in religion and literature. His court was adorned by literary men like "Jinasena, author of Adipurana, Mahaviracharya, the author of Ganitasara-sangraha and Shakatayana, the author of Amoghavritti. He himself wrote Kaviraja-marga, the earliest Kanerese work on poetics."

Amoghavarsha built the city of Manyakheta (Malkhed in Maharashtra State, 90 miles south-east of Sholapur) and made that his capital. It is not known where the Rashtrakutas had their capital before this. Mayurakhindi or Morkhind (Nasik District), Nasik, Sooloo-bhanjan near Ellora caves and Ellichpur in Berar, are suggested as possible capitals.

Amoghavarsha is mentioned by an Arab merchant named Sulaiman who travelled in India in the middle of the 9th century A.D. He writes about "the long-lived Balhara" (Arab travellers and chroniclers used the epithet 'Balhara' to describe the Rashtrakuta kings. It may be a corruption of their biruda 'Vallabharaja'), who "enjoyed one of the longest reigns recorded in history." The reference is obviously to Amoghavarsha, who is further referred to as one of the four great sovereigns of the world, the other three being the Emperor of China, the Caliph of Baghdad, and the Emperor of Constantinople. That

incidentally indicates the great reputation and power the Rashtrakutas enjoyed at this time. It was not merely to please Amoghavarsha that he was compared to the Emperor of China. The Rashtrakuta empire was at this time in its heyday and extended from south Gujarat, Malwa and Bagelkhand in the north to Tanjore in the south. Besides, the Rashtrakutas maintained friendly relations with the Moslem Arabs of Sind and encouraged commerce with them These two had a common enemy in the Pratiharas.

Krishna II

Krishna II succeeded his father to the throne in A.D 878. The Rashtrakuta records of his period say that he "terrified the Gurjaras, destroyed the pride of Lata, taught humility to the Gaudas, deprived the people on the sea-coast of their sleep," and compelled the people of Anga, Kalinga, Gangavadi and Magadha to submit to him. The Begumra plates of A.D. 914 mention his conflict with the Gurjara-Pratihara king Bhoja. Krishna fought a difficult battle with Vijayaditya III of Vengi. Krishna was defeated but he re-organised his forces, made a second attack upon the Chalukya king, defeated and imprisoned him.

Indra III

Krisna II was succeeded by his grand-son Indra III in A.D. 914. The latter attacked the Gurjara-Pratihara king Mahipala of Kanauj and defeated him He occupied Kanauj Indra III inherited the martial abilities of Govinda III, but unfortunately before he could do much he died prematurely in A D 922. His son Amoghavarsha II succeeded him to the throne. But his younger brother Govinda IV wrested the throne from him.

Govinda IV and Amoghavarsha III

Govinda IV succeeded his brother to the throne. He led a licentious life and tyrannised his people. His people as well as his feudatories requested his uncle Amoghavarsha to oust him from the throne. Amoghavarsha III then succeeded to the throne. He, however, ruled only for three years and was succeeded by his ambitious son Krishna III.

Krishna III

Krishna III was the last great king of the dynasty. He made a lightening attack on the Chola king Parantaka and defeated him and occupied Kanchi and Tanjore in A.D. 943. The Chola king rallied his forces and repulsed the Rashtrakuta invader. However, he lost Tondamandalam, consisting of the modern Arcot, Chingleput and Vellore Districts. In the southern campaign Krishna was helped by his brother-in-law Butuga, ruler of Gangavadi. In A.D. 949, the Chola army attacked Arcot. In the battle of Takkolam the Cholas suffered a severe defeat at the hands of the Rashtrakutas. The Chola crown-prince Rajaditya was killed in a hand-to-hand combat by Butuga. Krishna III then marched upto Rameshvaram where he set up a pillar of victory. Tondamandalam was annexed to the empire. The Chalukyas of Vengi were brought under control. In A.D. 963, he crossed the Narmada and marched into Bundelkhand He also invaded Malwa and occupied Ujjayani. Krishna III was one of the ablest of the Rashtrakuta kings. He rightly earned the epithet of Lord of the whole Deccan (Sakala-dakshina-dig-adhipati).

Krishna III was succeeded by his younger brother Khottiga in A.D. 967. In the year A.D. 972 the Paramara king of Siyaka attacked Malkhed, the Rashtrakuta capital, and captured and plundered it. Khottiga died of a broken heart in the same year. With the sack of the capital the prestige of the Rashtrakuta empire was completely shattered. Matters became worse in the time of Khottiga's successor Karkka II who was thoroughly incompetent. Within two years the Rashtrakuta dynasty fell from power when a feudatory,

the Chalukya Taila II, asserted his supremacy over the Rashtrakuta king. The sovereignty of the Deccan passed from the Rashtrakutas into the hands of the later Chalukyas.

THE YADAVAS OF DEOGIRI

The only two sources of early Yadava history are the introduction of 'Vratakhanda' composed probably by Hemadri, the able and learned minister of King Mahadeva and a grant, first translated by Pandit Bhagwanlal Indraji. The genealogy of the Yadavas is traced right up to the Moon God.

The founder-king of the dynasty, Subahu, is described as "a universal sovereign, amongst whose sons the whole earth was divided." Subahu's second son Dridhaprahara became king of the Deccan. Discounting the stories of their legendary origin and all poetic panegyrics, it seems that Dridhaprahara had his capital in modern Chandod near Manmad, in the Nasik District. This king was succeeded by his son Seunachandra after whom the country extending from Nasik to Deogiri was called Seunadesha. He founded a town and called it Seunapura. Seunachandra was succeeded by his son Dhadiyappa and the latter by his son Bhillama I. He in his turn was succeeded by his son Sriraja or Rajagi and the latter by Vaddiga. He was followed by Dhadiyasa, who was succeeded by his son Bhillama II. According to a grant, Bhillama II was married to the Silahara princess Lasthiyavva of Thana, who from her mother's side was related to the Rashtrakuta family. Bhillama II was succeeded by Vesugi. The latter was followed by Bhillama III who married Hamma, the daughter of Ahavamalla, the Chalukya emperor "under whose standard he fought many battles." This marriage of a feudatory prince with a princess of the royal family is indicative of the growing strength and power of the family. After Bhillama III came Seuna, who issued the copper-plate grant translated by Pandit Bhagwanlal Indraji. Seuna saved Parmardideva, i.e., Vikramaditya II—described as the "luminary of the Chalukya family"—from a coalition of his enemies This coalition was probably between the Eastern Chalukya king of Vengi and Vikramaditya II's brother Someshwara. Seuna was thus continuing the tradition of Bhillama, and was a close and valuable feudatory of the Chalukya dynasty. Seuna was succeeded by Parammadeva, who was succeeded by Simharaja or Singhana. He was followed by his son Mallugi. He captured a town named Parnakheta, and defeated the king of Utkala (Orissa). Amaragangeya then succeeded to the throne and was followed by Govindaraja. The latter was followed by his uncle Bhillama. "It was this Bhillama who acquired for his family the empire that was ruled over by the Chalukyas." With Bhillama V who ascended the throne in A.D. 1187 the history of the later Yadavas begins. "The number of princes who reigned from Dridhaprahara to Bhillama is 23. Allowing each an average of 19 years, the dynasty must have ruled for 437 years. The dynasty therefore was founded in about A.D. 754." (Bhandarkar) It established its rule over Deogiri only towards the end of the 10th century A.D.

The earliest inscription of the Yadavas found at Deogiri dates to about A.D. 973. It is therefore probable that the Yadavas might have established their power in the region around Deogiri towards the close of the 10th century A.D. It was during their period of rule (as the feudatory of the Chalukyas) that the Jain caves of Ellora were excavated. The Yadavas, who were Hindus, granted patronage to the Jains and this facilitated the excavation of the Jain rock-temples.

CHAPTER VII

DESCRIPTION OF ELLORA CAVES

THE BUDDHIST CAVES

CAVE No. 1

Cave No. 1 is at the southernmost corner and is the first Buddhist excavation. It is a monastery. There are four cells in the southern and four in the eastern wall. These were meant for the residence of the monks. There are no pillars in this cave and no sculptures. It is possible that the excavation was done for the residence of the stone-cutters who were commissioned to excavate these caves or was originally used for keeping their tools. Later on the cells may have been excavated for the Buddhist bhikkus.

CAVE No. 2

This cave is a cathedral-cum-monastery. The two cells seen on the two sides of the shrine give it the characteristic of a monastery. It must, however, have been used primarily as a Chaitya.

The entrance to the cave is through a veranda which was once closed. The outside wall of the veranda is now not extant. On the left wall of the veranda is an interesting figure seated on a high pedestal. It is pot-bellied and holds a lotus in one hand and a bag of money in the other. This is Jambhala, the Buddhist God of Wealth. He wears a decorative crown and a pearl-yajnopavita. This shows a definitely Chalukya influence. In the art of the Chalukya-Rashtrakutas, garland of flowers or bells may be noticed used as yajnopavita. Since this cave was excavated in the early Chalukya period, it is not surprising to find Jambhala wearing a pearl-yajnopavita. Jambhala being a God of Wealth is usually shown carrying a money-bag and also wearing rich ornaments.

On the two sides of the entrance are seen two dwarapalas guarding the doors. On the two sides of this entrance door are also carved a number of small panels showing the Buddha with his Bodhisattva attendants. The Buddha is usually seen in the dharma-chakra mudra (the preaching attitude) and is seated on a lotus throne, under which are two deer and the Wheel of Law. The Wheel of Law is symbolic of Buddha's First Sermon at Banaras, where he turned the Wheel of Righteousness.

On either side of the door is a large Bodhisattva dwarapala. A Bodhisattva is a person capable of attaining Nirvana, who refuses to do so as he desires to guide humanity to the True Path of the Buddha. The main entrance and the shrine door is always guarded by Bodhisattva attendants. The Bodhisattva Avalokitesvara standing on the left side of the door is easily recognised by the presence of the Buddha Amitabha in his jatamukuta. His hands are broken. He wears a necklace, earrings, udarabandha (belly-band), and armlets. Two flying dwarfs are seen above carrying offerings of garlands to the Bodhisattva. The Bodhisattva dwarapala on the right side of the entrance is much weathered. His hands are partially broken and so also his feet. His left hand rests on his hip. On the hip may be noticed an indistinct roughed out vajra. He is Vajrapani. He wears a crown, earrings, kamarabandha (waist-band) and armlets. The kamarabandha serves the purpose of holding his lower garment in position. He is flanked on two sides by attendants. The attendant on the right is very interesting. He is standing in the alidha posi-

tion with his hands crossed across the chest and his face upturned in a proud gesture.

Immediately on entering the hall, on the left side of the main entrance, is seen an interesting female figure. She is obviously Tara, judging by the two female attendants on her two sides and the six flying Vidyadharas above, carrying offerings to her. The Tara is carrying a lotus in her left hand. In her right hand, which is in the abhaya mudra, may be seen the remnants of a rosary. To her left are a number of small panels showing the Buddha seated in a teaching attitude flanked by his usual Bodhisattva attendants. More panels of this kind are carved on the side walls of the left side window.

On the northern and southern sides, on raised galleries, Buddha figures, seven in each gallery, are seen. The Buddha is seen seated in the pralambapada asana (i.e., as on a stool) in the preaching attitude, flanked by Bodhisattva attendants, with flying couples above.

The figure sculptures of the left side gallery are very interesting. Beginning from the further end of the gallery, it shows how images were carved The galleries have interesting pillars in front They are slender and of the 'ghata-pallava' (vase and foliage) type.

The floor of the hall is lifted to give it a majestic appearance. The Lankesvara cave of Kailasa shows a similarly lifted floor. On the four sides of this uplifted floor are twelve decorative pillars which support the roof of the central hall. The pillars of this cave greatly resemble the pillars in cave No. 29 of Ellora. These are the 'amalaka' type (i.e., cushion type) pillars. The pillars have no base. The shaft is square and vertically fluted. The upper portion of the shaft shows first a garland design, then becomes octagonal showing Yaksha figures at the corners. Then comes a decorative floral band, then a vertically fluted amalaka, then a thin abacus on which rests the rectangular two-armed capital.

In the centre of the back wall is the shrine. The door of the shrine is guarded by two collosal dwarapalas who are equal in size to those of the Hindu caves No. 21 and No. 29 at Ellora. The dwarapala on the left is Bodhisattva Padmapani Avalokitesvara who is recognised by the figure of a Dhyani Buddha in his jatamukuta. He wears a dhoti. He holds a lotus in his left hand and a rosary in his right. On his left shoulder is a deer-skin. The male companion on his right is probably Manidhara. The female companion is perhaps Sadaksari Mahavidya Here Avalokitesvara is depicted as Sadaksari-Lokesvara. The dwarapala on the right holds a lotus in his right hand. His left hand rests on the hip. He is richly ornamented. He wears an elaborate jatamukuta, probably showing a chaitya. He wears a necklace, earrings, decorative armlets, wristlets and kamarapatta. He is probably Maitreya.

Inside the shrine, on the back wall, is a large figure of the Buddha, seated in the pralambapada asana in the dharmachakra mudra. He has placed his feet on a lotus. He wears a dhoti-like garment which is seen round his legs. On two sides above are seen flying couples bringing garland and food offerings for the Buddha. The couples are flying in mid-air and on the outstretched left legs of the males the female figures are gracefully reclined. The male flying figures wear short pants while the female figures are seen in close-fitting garments. They are all heavily ornamented. The Bodhisattva attendants of the Buddha are seen on his two sides. Avalokitesvara is on the left, wearing in his jatamukuta the figure of Vairocana seated in the pralambapada asana. He holds a chauri (fly-whisk) in his right hand and a lotus in the left. The Bodhisattva attendant on the right holds a chauri in the right hand, while his left rests on the knot of his garment. He wears a dhoti-like garment which is tied at the waist. On the two side walls, along with the Bodhisattva attendants, are two standing Buddha figures, their right hands in the varada mudra and their left holding the ends of the upper garments. In the two corners of the shrine are carved eight kneeling worshippers, four on each side, one above the other. Above these are pot-bellied dwarfs. On the two sides of the shrine, cut in the back wall, are two cells

with antechambers. On the right side of the main entrance of the hall are carved numerous small panels showing the Buddha with his attendants.

CAVE NO. 3

This is a monastery. It measures 46′ × 46′ and is 11′ in height. The outside walls of the veranda are not extant now. On the left is a wall pierced by a window. At the left end of the veranda is a ruined cell showing a Buddha figure seated on a lotus, the stalk of which is held by Naga figures. To the right, on the back wall of the veranda, is carved the Litany of Avalokitesvara. It was a common Buddhist belief that the invocation of Padmapani Avalokitesvara would bring immediate relief to the person seeking it. From the beginning Buddhism had been patronised by traders and businessmen. Travel in those days was full of perils of all kinds. Traders had to pass through jungles, had to climb mountains and go down the valleys and cross the seas. The jungles were infested with wild animals like lions, and dangerous and cunning reptiles and sometimes by robbers. From all these dangers the traders would seek protection and the deity they invoked was Avalokitesvara. That is why a number of litanies of Avalokitesvara are carved in Ellora, Ajanta and Aurangabad caves. In the litany of this cave, Avalokitesvara is seen flying to the succour of those who are threatened by fire, assassin swordsmen, chains, and shipwreck (on the left), and from a lion, cobra, elephant and death (on the right). In the centre is a standing figure of Avalokitesvara.

The main hall of the cave is supported by twelve pillars of the 'ghata-pallava' type. Most of the pillars are incomplete. The side walls of the cave are pierced with a number of cells. On the two sides of the entrance of the shrine are two Bodhisattva dwarapalas. The dwarapala on the left can be recognised as Avalokitesvara from the figure of Amitabha in his jatamukuta. His right hand is in the abhaya mudra and he holds a lotus in his left. He wears a dhoti-like garment. On his left is a female companion, while on his right is a male companion. Above are flying couples with offerings and dwarfs flying with garlands. This is probably a repetition of the Sadaksari Mandala. The dwarapala on the right is much damaged He holds a lotus in his right hand. His left hand, which is partially broken, rests on the knot of his sash He wears a jatamukuta, earrings, necklace, armlets and wristlets.

On the back wall of the shrine the Buddha is seated in the pralambapada asana His hands are broken, but they show the position of dharmachakra mudra. His attendant on the right holds a lotus in the left hand and a chauri in the right. He wears a dhoti-like garment. In his crown space has been left for carving a figure. On the left of the Buddha is Bodhisattva Vajrapani holding a vajra (thunderbolt) in the right hand, his left hand resting on the knot of his garment. He wears a mukuta, earrings, necklace, armlets and wristlets. On the two sides of the Buddha above are flying couples with garland and food offerings. On the two side walls of the shrine are standing Buddha figures. Their right hands are held in the varada pose while their left hands hold the ends of garments. A number of devotees, seated kneeling and with hands folded, are carved at the two corners of the shrine.

CAVE NO. 4

This is a monastery datable to the 7th century A.D., and measuring 35′ × 39′. It has two storeys, but the passage to the upper storey is destroyed and it can only be reached by means of a ladder. The upper storey contains a shrine and two cells. The dwarapala on the left side of the shrine can be seen even from a distance. He may be Manjusri. The

ELLORA, Cave No 16 (Kailasa) *Left* Siva stepping out of the lotus pond with the help of Parvati *Right* marriage of Siva and Parvati (Kalyanasunder-murti)

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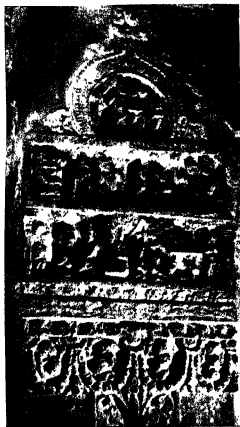
ELLORA Cave No 16 (Kailasa) (1) Interesting sculptured panels on the right pilaster in the Mahamandapa (2) Carving on a pillar in the Mahamandapa (3) Ravana as a devotee of Siva, offering his head in sacrifice (4) Dwarf on capital of pillar

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ELLORA Cave No. 16 (Kailasa) (1) Flying figure from the pradakshina path (2) Flying gandharva on the outside (3) Dwarpalika guarding the Hall of Sacrifice (4) Broken sculpture of Siva dancing from the pradakshina path

ELLORA Cave No 16 (Kailasa) *Left* a female figure accompanied by a dwarf in the Hall of Sacrifice
Right panel showing Siva Lingodbhava-Murti

back wall of the shrine shows a Buddha figure in the pralambapada asana and the dharmachakra mudra. To his left is Avalokitesvara holding a lotus with both the hands. On his left shoulder is a deer-skin. The left wall of the shrine shows a female figure holding a lotus and a rosary. She is Tara.

On the ground floor are a few small carvings. The antechamber of the shrine shows two pillars and two pilasters of the 'ghata-pallava' type. On the left wall of the antechamber is a large figure of Avalokitesvara seated in the pralambapada asana. His right hand which is in the abhaya mudra holds a rosary. His left hand holds a lotus. The dhoti-like garment he wears is very fine and decorative. In his jatamukuta is Buddha Amitabha, his patron Dhyani Buddha. On his left shoulder is a deer-skin. On his left is seen a graceful female figure holding lotus flowers in her right hand and an indistinct object in her left. The lower garment leaves a major part of her left leg uncovered, showing the beauty of her limb. She wears a mukuta, big earlobes, three necklaces, kamarabandha and bangles. She is Tara. To the right of Avalokitesvara is another charming female figure holding a rosary in her right hand and a kamandalu in her left. She is Bhrukuti. Bhrukuti is a Goddess of red colour emanating from the Dhyani Buddha Amitabha. She is familiar as a companion of Avalokitesvara as a minor goddess She has usually four hands. In this sculpture she has two. Her lower garment hangs gracefully below, exposing her finely shaped legs. She wears a beautiful mukuta, earrings, two necklaces, a kamarapatta and bangles. This group panel represents the Rakta-Lokesvara form of Avalokitesvara. Above are small sculptures of the Buddha, one seated in the dhyana pose on a double-petalled lotus and the other standing with the right hand in the varada pose and the left hand holding one end of the garment.

On the two sides of the shrine door are two large dwarapalas. The one on the right of the door holds an object in the right hand which is mutilated, his left hand resting on the sash at the waist. He wears a mukuta, necklace, garland-yajnopavita, kamarapatta, armlets and wristlets. A female dwarf is seen at his side. The dwarapala on the left of the shrine door is shown standing gracefully on a double-petalled lotus. The object in his right hand is destroyed. His left hand is on his sash. He wears a decorative garment, a jewelled mukuta, necklace, garland-yajnopavita, decorative armlets and wristlets. He is accompanied by dwarf female attendants. The door-jamb shows some interesting carvings of dwarfs and animal heads.

On the back wall of the shrine is a Buddha figure seated in the pralambapada asana in the dharmachakra mudra. The figure is very well carved. On the left of the Buddha is a standing figure of Maitreya who is recognised by the presence of a small chaitya in his mukuta. The object in his right hand is broken. His left hand rests on the sash. He wears the usual ornaments. Above, on two sides, are flying couples carrying food and garland offerings.

The right side of the cave opens into a small chamber. On the back wall of the chamber is a Buddha figure seated in the pralambapada asana in the dharmachakra mudra. Above on the two sides are flying figures. On his left is Maitreya resting his hand on a dwarf standing on the left. His mukuta shows a small chaitya. On the right side of the Buddha is another Bodhisattva attendant. His right hand is broken while his left is seen resting on his sash. He wears a jatamukuta, earlobes, necklace and wristlets. The right wall shows a female figure. She is seen holding a rosary in her right hand and a lotus in the left. She wears a graceful lower garment and a jatamukuta. She is Tara. A standing Buddha and a small figure of Avalokitesvara are also carved on the right wall. The left wall of the chamber shows the Litany of Avalokitesvara. The figure of Avalokitesvara is much damaged. The head is completely gone. The left hand holds a lotus. The figure is recognised only by the presence of the Litany on the right side. Here only the dangers of fire, sword, chains and shipwreck are noticed. Avalokitesvara is seen flying to the rescue on

the right, his right hand in the attitude of assurance, his left hand resting on his left leg.

Cave No. 5

This is a very big monastery datable to the 7th century A.D. It measures 117' × 58½', exclusive of the two side chambers. The ceiling of the hall is supported by twenty-four massive pillars which have square shafts. The right hand pilaster at the entrance shows a beautiful full and half-lotus design. Inside the lotus medallion is carved an erotic couple. The other pillars give an idea of how the carvings on the pillars were done. Rough outlines of the carvings are seen. The pillars are arranged in two rows from front to back, dividing the hall into a central nave and two side aisles. The central nave is divided into three passages by two rows of raised stone benches which run along the nave. In the side walls are excavated seventeen cells for the residence of monks The cave was used probably as an assembly hall or for delivering lectures by learned bhikkus.

Plan of Cave No 5, Ellora

There is a small shrine in the left side wall of the cave. It has a good door-frame. The facade of this chamber was supported by two round pillars which have now fallen. Inside the shrine, on the back wall, is carved a Buddha figure which is very much mutilated.

The main shrine is guarded by two huge dwarapalas. Avalokitesvara is standing on a lotus, on the left. He is holding a rosary in the right hand and a stalk of lotus in his left. The lower garment shows a decorative band in the middle. He wears a jatamukuta with Amitabha in it, and also a sash. On his left shoulder is a deer-skin. He is flanked on two sides by two graceful female figures who are heavily ornamented. This may represent Rakta-Lokesvara (with Tara and Bhrukuti). The dwarapala on the left of the shrine holds a lotus in his right hand, while his left rests on the knot of his garment which is tied to the left. The lower garment has a decorative trapping in the middle. He wears a jatamukuta, earrings, a beautiful diamond necklace, yajnopavita, kamarabandha, armlets and wristlets. On the two sides of this dwarapala are two charming female figures heavily ornamented.

On the back wall of the shrine is carved the Buddha figure seated in the pralambapada asana in the dharmachakra mudra. On his right is Avalokitesvara holding a lotus in his left hand and a chauri in the the right. In his jatamukuta is a figure of Amitabha. On his left shoulder is seen a deer-skin. The attendant on the left of the Buddha is Maitreya who is recognised by the small chaitya in his crown. He is standing on a lotus, holding a chauri in his right hand, his left hand resting on the knot of his lower garment. He wears a necklace of beads, earring in left ear and earlobe in right, armlets and wristlets. Above on two sides of the Buddha are flying couples, males with garlands and females carrying food offerings.

CAVE NO. 6

This is a monastery datable to the 7th century A.D. The facade of this cave is completely fallen, but when intact, it must have been very impressive. It consists of one central rectangular hall, two side halls, an antechamber and the main shrine. The pillars which divide the central hall from the side halls and the antechamber are interesting. They have no base, the lower portion being plain and square. The upper portion is very well carved. First it becomes octagonal and shows Yaksha figures at the corners. Then it becomes sixteen-sided, then fluted, then shows a floral band, then becomes round, then shows a ghata-pallava design. Above this is a square abacus supporting a two-armed capital showing shardulas with riders at ends. The front pillars had once very interesting bracket figures. One of them is still seen on one of the front pillars. It shows a charming girl holding a mirror and accompanied by two dwarf females and attendants.

On the left wall of the antechamber is a standing female figure. Her right hand is broken. In her left she holds the stalk of a lotus She wears a close-fitting garment which reveals the beauty of her form. On her left shoulder is a deer-skin. In her crown is a chaitya. She is Tara. On her left is a male figure holding his right hand above as if in adoration. His left hand is broken. He may be an ascetic, judging from his jatamukuta. The attendant on the left of Tara is a female attendant holding a chauri in her right hand, the left hand hanging gracefully below. Her close-fitting garment reveals the beauty of her limbs. She is richly ornamented. Above are dwarfs carrying flower garlands for Tara. Opposite her, on the right side wall of the antechamber, is another female figure standing on a double-petalled lotus. In her right hand she holds a peacock feather and in her left she holds some oval object. Her lower garment is very decorative and close-fitting, showing the beautiful contours of her limbs. She wears a mukuta, two necklaces of pearls and diamonds, earlobes, kamarabandha, armlets and bangles She is Mahamayuri. She is standing under a beautiful torana which issues forth from the mouth of makaras. On her left is a female attendant holding a chauri in her right hand, her left hand holding the end of her garment. On the right side of Mahamayuri, near her feet, is seen a pandit seated on a stool. Before him, on a folding table, is a palm-leaf book. Above him is a peacock, the vehicle of Mahamayuri. It has spread its wings.

On the left side of the shrine door is Avalokitesvara standing as dwarapala on a lotus. His right hand holds a rosary and his left a lotus. His lower garment is tied to his left. He wears a jatamukuta with Amitabha in it. On either side of him are attendants. The attendant on his left is a female holding a lotus in her left hand. Her right hand is broken. Her lower garment is pretty short and shows her legs Her hair-dress is very decorative. She wears a earring in her left ear and a earlobe in the right. She also wears a necklace and very decorative armlets and bangles. She may be Mahavidya. The male attendant on the right holds a chauri in his right hand while his left rests on the knot of his lower garment. He is heavily ornamented. He may be Manidhara. Two dwarfs above are seen bringing

garland offerings. This probably represents the Sadaksari-Mandala. The dwarapala on the right side of the shrine door holds a chauri in his right hand while his left hand rests on the knot of his lower garment. He wears an extremely decorative mukuta which has been very deftly chiselled. The artist must have lavished all his skill in carving this magnificent crown which attracts immediate attention and commands the admiration and wonder of the onlooker. It has a very elaborate and delicate design. In the mukuta is carved a chaitya. The dwarapala wears a rich necklace of pearls and diamonds, decorative armlets, wristlets and ear ornaments On his left is an interesting figure of an attendant holding his hands across his chest, his face turned upwards. He is very similar to the attendant of Vajrapani in the veranda of cave No. 2. In the head-dress of this attendant is a vajra. He may be vajra personified. In the Hindu caves of Ellora, Ayudha Purushas are carved. This is the only example of its kind in the Buddhist group. The presence of the vajra on the head-dress of the attendant helps us in identifying the main figure of the dwarapala as that of Vajrapani. Two flying dwarfs are seen carrying garlands for him. A bearded mendicant is also seen carrying a garland in his hand.

The door-frame of the shrine is very decorative. It is carved with mouldings and circular flutings. River Goddesses Ganga and Yamuna are seen above. The presence of the River Goddesses is very significant. It shows the influence of Hinduism on Buddhism. Ganga stands for purity and Yamuna for devotion. The Buddhist imitated the Hindus in carving these deities on the shrine doors. On the back wall of the shrine is a Buddha figure seated on a lion throne in the pralambapada asana in the dharmachakra mudra. The Buddha is flanked by two identical Bodhisattva attendants holding fly-whisks in their right hands, their left hands resting on the knots of their lower garments. They are both heavily ornamented and in their jatamukutas chaityas are carved. Above the Buddha are seen two flying couples carrying garlands and food offerings.

On the left wall of the shrine are Buddha figures, three in a row and in three rows, seated in the paryanaka asana (sitting cross-legged) in the dharmachakra mudra. On the right wall of the shrine are nine more Buddha figures identical to those on the left wall, also in three rows. The fourth row on the right side shows three figures. In the centre is Manjusri holding a vase in his right hand and a book in his left. On his left is a seated figure of Padmapani Avalokitesvara holding a stalk of lotus in his left hand and a rosary in his right. On his shoulder is a deer-skin. His jatamukuta shows Buddha Amitabha. Vajrapani, who is shown on his right, holds a vajra in his right hand. In his jatamukuta is a chaitya. He wears a yajnopavita of flowers. All of them sit on lotus seats. On the left of the shrine door are two small panels. In the upper panel is carved a Buddha figure seated cross-legged in the preaching attitude. In the lower panel is Tara holding a lotus in her left hand with her right hand in the varada pose.

CAVE NO. 7

Cave No. 7 is a monastery datable to the 7th century A D. The ceiling of the cave is supported by four pillars. Only one pillar survives in its original form. It is plain and square in shape. In the cave are twelve unfinished cells. It is possible that the rock of this cave may have been found unsuitable for sculptural figures and so the excavation may have been left incomplete. Besides the door leading to the cave, there is another which leads to cave No. 8.

CAVE NO. 8

This is a chapel-cum-monastery. The shrine is separated from the back wall by a

circumambulatory passage. A number of cells are excavated in the side walls. Right at the entrance, on the left, is a chamber on a raised platform. The ceiling of this chamber is supported by two pillars with cushion capitals. On the back wall of the chamber, in the centre, is carved a Buddha figure seated as on a stool in the preaching attitude. Above on two sides are flying figures carrying garland offerings. To the left of the Buddha is Bodhisattva Vajrapani standing leaning on his left foot. He holds a vajra is his right hand, while his left hand holds the end of his garment. He wears a mukuta, ear-ornaments, necklace of beads, a waistband, armlets and wristlets. Another Bodhisattva attendant is standing on the right of the Buddha holding some indistinct object in his right hand, his left hand resting on his sash. In his crown is seen a small chaitya. He may be Maitreya. He wears ear-ornaments, a necklace of beads, armlets, wristlets, a garland-yajnopavita. To his right is Manjusri seated cross-legged, his right hand resting on the knee of his right leg with the left holding a book. As in cave No. 6, here is a triad of Maitreya, Manjusri and Padmapani (who is on the left wall of the chamber). Another figure on the right of the right side attendant is a female devotee who is seated kneeling with her hands folded in the namaskara mudra. Her close-fitting garment reveals the contours of her body. On the left wall of the chamber is another figure of Sadaksari-Lokesvara standing on a double-petalled lotus. In his left hand he is holding the stalk of a lotus over which is a kamandalu; his right hand is broken. His lower garment shows a decorative trapping in the middle. On his left shoulder is a deer-skin. In his crown is the figure of Buddha Vairocana seated in the preaching attitude. On his left is a graceful female figure of Sadaksari-Mahavidya, holding a lotus bud in her left hand and the end of her garment in her right. She wears a floral crown, huge earrings, two necklaces of precious metal, armlets and bangles.

The shrine in the centre has a circumambulating passage At the back is a chamber on a platform. The left dwarapala of the shrine is Padmapani Avalokitesvara. He is standing on a lotus, holding the stalk of a lotus in his left hand, his right hand being in the abhaya pose holding a rosary. On his left shoulder is a deer-skin. The lower garment shows a decorative trapping in the middle. The figure of the Buddha Amitabha in his crown is damaged. A female devotee is seen on the left of Avalokitesvara. She is shown kneeling, her face upturned towards Avalokitesvara. Her coiffure is very interesting, the hair being tied behind in a big knot. The dwarapala on the left is probably Maitreya. In his decorative crown is a small chaitya. He holds some object in his right hand while his left rests on his sash. On his right is a charming female attendant. A flee'ing smile is noticed on her face. In her right hand she holds the end of her garment. The lower garment reveals three-fourths of her left leg. The most interesting thing about her, however, is her hair-dress, which is extremely attractive. She wears ear ornaments, three necklaces and bangles. On two sides above the dwarapala are flying dwarfs with offerings.

On the back wall of the shrine is a Buddha seated on a lion throne in the pralambapada asana. His hands are in the preaching attitude. On the left of the Buddha is Maitreya, holding a chauri in his right hand, his left hand resting on the knot of his garment. His crown is very interesting. It shows a small chaitya and two half moors. No other crown of Maitreya shows the moon design. He is well ornamented. The right hand attendant of the Buddha is Bodhisattva Padmapani. In this sculpture he is shown four-handed. His two right hands show the abhaya and varada mudras. In the upper right hand, which shows the abhaya mudra, is a rosary. His two left hands hold a chauri and a stalk of lotus. On his shoulder is a deer-skin. In his crown is a Buddha figure. Above on the two sides are flying figures. On the left of Avalokitesvara are a male and a female devotees. The male devotee is holding an incense-burner in his right hand and a lotus

in his left. The female devotee is kneeling down holding food offerings in both her hands. On the right of the four-handed Padmapani is a figure of Tara. She is standing on a double-petalled lotus and has a fleeting smile on her face. She holds a lotus bud in her left hand, while her right hand holds the end of her garment. Her lower garment reveals her form. She wears a decorative crown, two diamond necklaces, earlobes, plain armlets, bangles and anklets. Another female Bodhisattva is seen standing on the left of Maitreya, on the right wall of the shrine. In her right hand she holds a rosary, while her left holds a stalk of lotus. In her crown is a small chaitya. On her shoulder is a deer-skin. On the right wall of the shrine is carved another female figure. She is Mahamayuri. She is holding a peacock feather in her right hand and a citrous fruit in the left. Her lower garment shows a decorative trapping in the middle. She wears a jatamukuta, earlobes, necklaces, armlets, and bangles. The female attendant of Mahamayuri, standing on her left, is seen holding a chauri in her right hand and a lotus in her left. She has a floral hairdo. A male pandit is seated on the right of Mahamayuri. He is engrossed in reading a book which is on a desk. By his side is a peacock. Above, on the two sides of Mahamayuri, are flying figures carrying garlands.

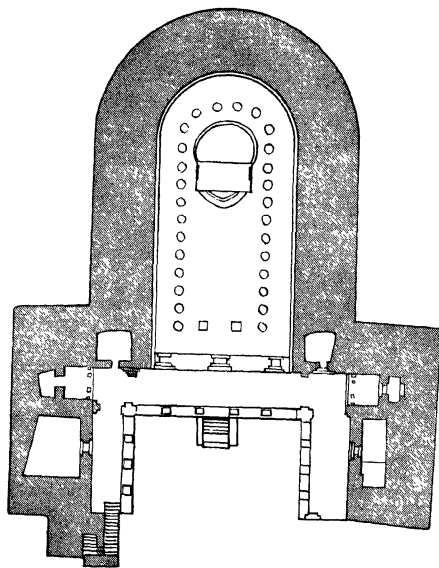
On the outside wall of the cave is carved an interesting sculpture showing Hariti and Pancika. Hariti is seated in savya-lalitasana. Her right hand is in the abhaya mudra while the left holds a child which is seated on her lap. She wears a crown, big earlobes, two necklaces, armlets, bangles, and a waistband. She is accompanied by her Yaksa consort Pancika whose right hand is broken while his left rests on his lap. He wears a crown, ear-ornaments, a necklace and armlets. On the left of Hariti is a female chauri-bearer. She holds a chauri in her right hand while her left hangs down. She is wearing a few ornaments. Above Hariti is a flying dwarf.

Cave No. 9

Cave No. 9 is entered through cave No. 6. It has a beautiful facade and a open veranda. The pillars of the cave are of the 'vase-and-foliage' type. The back wall of the cave is divided into three panels by two pilasters with cushion capitals. In the central panel, Buddha is seated in the pralambapada asana in the dharmachakra mudra His hands are partly broken. Above, on two sides, are four flying figures carrying food offerings for the Buddha. On his left side is a figure of Padmapani Avalokitesvara In his right hand, which is partially broken, he holds a rosary. His left hand holds the stalk of a lotus. On his left shoulder is a deer-skin In his crown is Vairocana. This figure is extremely interesting. The Dhyani Buddha is here shown seated, his right hand in the varada mudra and his left holding the end of the garment. On his two sides are two female attendants holding chauris. Both of them wear jatamukutas. Above, on the two sides, are flying dwarfs holding garlands. The Bodhisattva attendant on the right of the Buddha is standing on a double-petalled lotus, his left hand resting on the knot of his garment, his right holding some indistinct object. He wears a very decorative crown, a pearl and diamond necklace, garland, armlets and wristlets, waistband and a kamarabandha. He is flanked by two attendants on either side and flying dwarfs.

The facade of the cave is very interesting. The architrave is divided into a number of small panels showing Buddha and Avalokitesvara figures alternately with their attendants. Above these are three rows of chaitya windows with Buddha figures inside. Here a very interesting panel is seen. It is that of the Litany of Tara. Tara is flanked by the six dangers, that of snake, sword and elephant are seen on her left and that of fire and shipwreck on her right. This sculpture which is the only one of its type in Western India was first noticed by R. Sen Gupta.

Cave No. 10

Cave No. 10 is a chaitya-cum-monastery. It is the latest of the chaitya caves of Western India. The chaitya architectural movement culminates here. The cave bears the features of its late development. It is known as Vishvakarma after the God of Arts. It is also known as 'Sutara Jhopadi' or 'Carpenter's Shop'. The carpenters, believing the huge image of the Buddha in the cave to be that of Vishvakarma—who constructed the whole Universe—used to offer their prayers to him. For another reason this name seems to be appropriate. The entire construction of the Chaitya is in imitation of wooden construction. The ceiling shows crossbeams cut out of stone in imitation of wooden construction. The facade shows two beams cut out of stone issuing out of it. They look as if they have issued forth from inside the cave and are held in position by nails driven into them. The ceiling of the chaitya itself shows stone ribs carved out. This may have secured for it the title of 'Sutara Jhopadi'. This chaitya is the latest of the Buddhist chaityas and may have been excavated in the latter half of the 7th century A.D. It shows all the features of its late construction—perpendicular pillars, a number of figure sculptures, influence of Tantrism, etc. The cave is very beautiful and shows the great imagination and skill of the architects of the period.

Plan of Cave No. 10, Ellora

The cave has a very high screen-wall which has now partly fallen into ruins. The screen-wall and the courtyard are a natural gift of the descending rock. The architect must have excavated a high screen-wall to protect the ornamental facade that adorns the cave from the rains and the wind. A door through the screen-wall provides an approach to

the courtyard inside, which is very artistically laid out. It lends beauty and charm to the whole temple. The temple is excavated on a raised platform and is supported by lions. On the three sides of the veranda runs a corridor screened by pillars of the 'vase and foliage' type.

The pillars of the veranda have no base—the lower half of the shaft is square and plain. The upper portion is round and fluted. Above it is a 'vase and foliage' design. The capital is two-armed. The pillars at the corners of the veranda show a beautiful chain design. On the triforium above these pillars is an extremely interesting frieze of running elephants, deer, horses and horse-riders, obviously rushing to hear the sermon of the Buddha.

At the right end of the veranda is a small chamber. On the left wall is a male figure seated in the savya-lalitasana. His right hand is in vara mudra and the left probably holds a stalk of lotus. He is Avalokitesvara. A number of figures one above the other are seen. At the top is Tara in savya-lalitasana holding a stalk of lotus in her left hand. Below is a male figure holding a lotus. The third figure from the top has four hands. She is Cunda. Two of her hands are in the dhyana pose. One right hand is in the abhaya pose, while the other holds a bowl-like object. The fourth figure is a male holding a lotus. Four more figures, one above the other, are seen on the left wall. Above the shrine door is a seated figure of the Buddha flanked by six attendants, three on each side. On the left side of the entrance is a female figure, her right hand on her lap, palm facing the visitor, while her left holds a peacock feather. She is Mahamayuri. She is seated in the savya-lalitasana. She is accompanied by Avalokitesvara seated in a similar posture, holding a lotus. Other male and female figures are seen on the right of the entrance to the shrine. The female has four hands. In one right hand she holds a rosary while the other rests on her lap in the vara mudra. In her left hands she holds a tridandi and a kamandalu. She is Bhrukuti. Her male companion holds his right hand in the abhaya mudra. This hand holds a spray of flowers. The left hand is on the kamarabandha. He is Maitreya. On the right wall of the chamber is a seated figure of a male, his right hand in the vara mudra, and his left holding the stalk of a lotus He is Avalokitesvara. Another Bodhisattva is seen standing in varada pose. A Buddha figure seated cross-legged is also noticed. A few more Bodhisattva figures are also carved. On the pilaster joining the front and right corridors is carved a figure of Jambhala seated in savya-lalitasana.

In the right side veranda, there is another chamber which is plain. Another chamber is at the left end of the front veranda. It has two pillars and is incomplete. Still another chamber may be noticed in the left side veranda. It has no pillars and no sculptures. At the west end of this veranda is a staircase which leads to the terrace above and through it to the Music Gallery.

The chaitya hall has three entrances. The door-frame of the main central entrance is carved with a number of mithuna figures. At the lower ends of the door jambs are Naga figures. The chapel is 85′ long, 44′ wide and 43′ high. In shape, it resembles a basilica. The two rows of octagonal pillars divide it into a central nave and two flat-roofed aisles. These pillars go round the apsidal end of the hall and also support the Music Gallery. The pillars are 14′ high. They are octagonal and plain. Their upper portions show floral bands and outlines of floral or geometrical designs. The two pillars opposite the central entrance are more decorative. They are of the 'vase and foliage' type. The hall is of horse-shoe shape and at the apsidal end is carved an elaborate stupa. Before the three-tiered stupa is a rock in which is carved a huge image of the Buddha.

The rows of pillars going round the cave support the arched roof of the hall. The triforium above the pillars is divided into compartments in which the Buddha is shown seated in the pralambapada asana in the dharmachakra mudra, flanked by his Bodhisattva

ELLORA, Cave No 16 (Kailasa) *Left* Brahma trying to pull out the Siva-linga from the Southern Gallery *Middle* standing male figure probably Mricchakunda from the Northern Gallery *Right*, panel of Kaliya-Mardana from the Southern Gallery

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ELLORA Cave No 16 (Kailasa) *Left* Ravana shaking Kailasa *Right* panel of Gajalakshmi at the entrance

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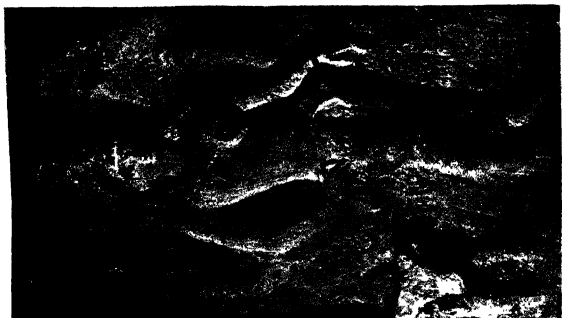
ELLORA Cave No 16 (Kailasa) (1) River goddess Ganga on makara from the shrine in the left courtyard (2) River goddess Jamuna from the shrine in the left courtyard (3) River goddess Sarasvati on lotus from the shrine in the courtyard (4) Panel of Ardhanariswara on the pradakshina path wall

ELLORA, *Left* Cave No. 6, close-up of Vajrapani as dwarpala at right of entrance. *Right* Cave No. 16 (Kailasa). Ardhanariswara Siva from Southern Gallery

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attendants. On a band below is a line of rollicking dwarfs. Above the triforium the ribs of the roof spring, each from a small Naga figure, the alternate ones being males in an attitude of veneration and the females holding a flower in their right hands. It is interesting to note that a Naga male faces a Naga female on the opposite side. The stupa shows all signs of its late construction. It is three-tiered and covered with sculptures on all sides. It is cylindrical in shape, being 26′ 10″ in height and 15′ 6″ in diameter. The base of the stupa is carved all round with panels showing the figures of the Buddha seated as on a stool in the preaching attitude. In front of the stupa is a large mass of rock 16′ 10″ in height. It is carved in front with a huge image of the Buddha, 10′ 11″ in height, under a Bo tree, seated in the pralambapada asana and in the dharmachakra mudra. On the left side of the Buddha is a Bodhisattva attendant, probably Maitreya. In his crown is a small chaitya. His right hand is broken while the left is on the knot of his lower garment. He wears ear-ornaments, necklace, waist-band, armlets, and wristlets The Bodhisattva attendant on the right side is Padmapani Avalokitesvara. He holds the stalk of a lotus in his left hand, while his right which is in abhaya pose, holds a rosary. On his left shoulder is a deer-skin. In his jatamukuta is a defaced Buddha. Above, on two sides of the Buddha image, are seen eight flying figures carrying garlands and food offerings for the Buddha. As the sun rises in the sky, the rays of the sun fall on the divine face of the Buddha. This lends the figure great charm and dignity. The architect who was in charge of excavating this cave used considerable skill in carving the small chaitya window just facing the figure of the Buddha in the main hall, so that the rays of the rising sun should fall on his face, giving it a divine charm. While the face of the Buddha in the chaitya shines as a result of the rays of the sun falling upon it, the light in the hall itself is diffused. This creates a proper atmosphere for the chanting of hymns. One can well imagine the Buddhist bhikkus chanting the mantras in the serene atmosphere of this chapel separated from the din and bustle of everyday life, and the overwhelming effect this must have had on the lay Buddhists or the casual visitor, as the chanting bhikkus sought refuge in the Buddha, the Dhamma and the Sangha.

The parapet wall of the Music Gallery is divided into three compartments. On two sides are sculptures of two amorous couples, while in the centre is probably a donation ceremony. On the left a number of figures are seen royally clad and on the right are a number of bhikkus It is possible that the scene may represent the donation of the chaitya by the Royal party to the Buddhist bhikkus.

On the wall of the left aisle are carved a number of small sculptures. The first panel shows a Tara seated, her right hand in the vara mudra, her left probably holding a lotus. She wears a crown, earrings, a diamond necklace, a waist-band, armlets and a stanahara (breast lace) which flows down between her breasts. On her right is a male devotee shown kneeling. Next to this panel is another male figure, seated in the savya-lalitasana, his left hand in the vara mudra and the right holding the stalk a lotus The next sculpture on this wall is very interesting. It shows Prajnaparamita as a six-handed deity. She is seated cross-legged on a lotus. In her three right hands she holds a rosary, (the hand is in abhaya mudra), a bowl and vara mudra. One of her left hands holds a lotus over which is a book, another holds a bowl and the third holds a kamandalu. She wears a crown, ear-ornaments, necklace, garland, armlets and bangles.

The staircase on the left side veranda leads to the terrace above. On the left is a hall which contains no sculpture. There is a cell in the front wall. All round the door of the cell are carved small figures of the Buddha and Taras.

The sun-window of this chaitya is very different from those of the earlier caves. The horse-shoe windows of the chaityas seen at Ajanta, Bhaja and Karle are big. They are semicircular, but curve gracefully at the lower ends and become pointed at the top. The

sun-window of Vishvakarma is of horse-shoe type. But on its two sides has been introduced a new decorative element which gives it a trefoil shape. Two beams may be seen peeping out of the small window. They are in imitation of wooden construction. On two sides of the sun-window are carved beautiful flying figures. These are gandharvas who have come with their consorts to offer their prayers to the Buddha. The figure sculpture shows Pallava influence. The figures are slim but full and graceful. As the couples fly, the apparel they wear is disturbed by the wind, the artist succeeding in creating the idea of movement. The figures do not seem static. They seem to be moving about in mid-air. The female figures wear close-fitting garments revealing the beauty of their forms.

Below the trefoil sun-window is a door and two windows. The door leads to a gallery. On the parapet wall of the gallery are a number of panels, all beautifully carved. A number of extremely graceful dancing figures and amorous couples are carved in the panels. This may have been the Music Gallery It is possible that from this Music Gallery, background music was provided to the bhikkus chanting mantras below. It may also have been used for seating important visitors. As one stands in this gallery, a beautiful architectural view of the chaitya is obtained. For it is from this level that the arched roof springs.

Outside, on the two sides of the door, are Bodhisattva shrines. Above these are shikharas which are very decorative. The one on the left of the door shows three friezes depicting a male accompanied by two females in the centre and amorous couples on the sides. Above these are chaitya windows. The shikhara shows northern influence. It curves to the pinnacle. In the small shrine below is carved the panel of Vajrapani Vajrapani holds a Vajra in his right hand. In the left he holds the stalk of a lotus. He has a deer-skin on his left shoulder The female figure on his left is probably Tara. She is heavily ornamented On the right side of Vajrapani is probably Tara She wears a beautiful floral mukuta and other ornaments The shrine of the Bodhisattva on the right has an interesting shikhara. It shows a number of dwarfs in various moods. This shikhara shows southern influence. Below, in the small shrine is Rakta-Lokesvara standing holding a stalk of lotus in his left hand His right hand is broken. On his left shoulder is a deer-skin. In his jatamukuta is a Buddha figure. On his two sides are female attendants who are heavily ornamented. Above are two flying figures bringing garland offerings to Avalokitesvara.

On the right wall is another panel of Rakta-Lokesvara Avalokitesvara is shown standing, with the stalk of a lotus in his left hand On his shoulder is a deer-skin. In his jatamukuta is the Buddha Amitabha. The female figure on his left side stands holding a lotus in her right hand. Her left hand hangs loose below. She is Tara. The female figure standing on the right side of Avalokitesvara is probably Bhrukuti. The destruction of the object in her left hand, however, makes identification difficult. In between the door leading to the Music Gallery and the right side Bodhisattva shrine is a panel. It shows a male seated cross-legged in the dharmachakra mudra, adorned with a plain crown, earrings, necklace, armlets and wristlets. On his two sides are male attendants seated in the savya-lalitasana, holding lotuses in their left hands, their right hands being in vara mudra. On the back wall will be noticed another sculpture showing Prajnaparamita. Her right hand is probably in the varada pose. The left hand holds a stalk of lotus on which is a book. She wears a jatamukuta, earrings, a thick diamond necklace, armlets and many bangles. On her left is a male figure standing with a stalk of lotus in his left hand; the object in the right hand is destroyed. The jatamukuta shows Buddha Amitabha. The facade of the cave has a beautiful frieze at the top. A number of exquisite sculptures of amorous couples are carved in panels, lending great charm to it.

CAVE NO. 11

Cave No. 11 is a chapel-cum-monastery datable to the 8th century A.D. and is thus contemporaneous with Kailasa. While the Hindu architects and sculptors were executing the miracle of Kailasa, the Buddhists were busy excavating these 'cut in' monasteries of Nos. 11 and 12. Before the wonder of Kailasa the Buddhist effort pales into insignificance. This excavation is known as 'Don Tal'. 'Tal' means a storey. Before 1876, the ground floor was covered with debris, and so the cave was known as 'Don Tal'. However, it really has three storeys.

A door pierced in the screen wall leads to the courtyard within. The courtyard is very imposing, and the architect of the cave has exhibited a fine aesthetic sense in excavating such an imposing one. To the left of the entrance, a flight of stairs leads to the Avalokitesvara shrine. This is the only one of its type at Ellora, Ajanta and Aurangabad. On the back wall, on a recessed platform, is Rakta-Lokesvara seated cross-legged on a lion throne in the dhyana asana In his left hand is a lotus while the right is in vara mudra. He wears ear-ornaments and a beautiful necklace. On his two sides are female figures. On the right is Tara, holding a lotus in her left hand, her right hand being in vara mudra. She wears simple ornaments. On the left of Avalokitesvara is Bhrukuti. She is four-handed. One of her right hands is broken. The other, which is resting on the knee, is in vara mudra. One left hand holds a kamandalu while the other holds the stalk of a lotus. In her crown is a stupa.

On the left wall is Cunda. She is four-handed and is seated in the ardhaparyankasana. One of her right hands is in the vara mudra while the other holds a rosary. One left hand, which is resting on her lap, holds a bowl while the other holds a stalk of lotus on which is a book. She wears simple ornaments. On the right wall of the chamber is another four-handed female figure seated in padmasana on a lotus. One right and one left hand holds a bowl which is on the lap. In one right hand she holds a rosary. The other left hand holds a lotus. In the right wall in a recess is the figure of the Buddha. The Buddha figure is in full relief but has unfortunately lost its head. On two sides are the Bodhisattva attendants.

The ground floor of the cave is rough and crude. A number of pillars support the veranda. The back wall of the veranda is pierced with a door which leads to the shrine. Inside the shrine is the Buddha seated in padmasana in the dharmachakra mudra. On his right is Avalokitesvara holding a stalk of lotus in the left hand, his right hand which is in abhaya mudra holding a rosary. In his crown is the Buddha Amitabha. On the left of the Buddha is Vajrapani holding a double vajra in his left hand, his right hand resting on the waist. He wears a crown, earrings, necklace, a garland-yajnopavita, waist-band and wristlets. Above, on two sides of the Buddha, are flying couples bringing floral offerings for the Buddha.

At the left end of the veranda is a staircase which leads to the first floor. The veranda of the first floor is narrow. On the back wall of the veranda are a number of doors, each leading to a shrine, excepting the first one, which leads to a cell. The second door leads to a shrine. Inside, on a huge throne, supported by four-handed dwarfs is seated a Buddha figure in padmasana. His right hand is in the bhumisparsa mudra and the left is in the dhyana position. The right hand attendant of the Buddha is Avalokitesvara, holding a chauri in his right hand, his left hand resting on the knot of his garment, holding a stalk of a lotus. In his crown is Buddha Amitabha. Vajrapani, who stands in attendance on the left of the Buddha, holds a lotus in the left hand, on which is a double vajra. His right hand holds a chauri. On two sides above are flying couples carrying food and garland offerings for the Buddha. Near the throne of the Buddha is seen a standing female figure holding

a vessel in her hands. She is Sujata bringing food for the Buddha. At a distance from her, to the right is seen a very interesting sculpture at the ground level. A woman is seen on the back of a prostrate male figure.

On the left of the door to the shrine, facing the Buddha, is the figure of Jambhala. He is seated on a double-petalled lotus in the savya-lalitasana. In his right hand is a citron while his left hand holds a purse out of which coins are seen pouring out. He wears a decorative crown and other ornaments befitting his position. Below Jambhala is a man, (his vehicle), and a pot of treasure from which coins are seen overflowing.

On the left wall of the shrine are three standing Bodhisattva figures. The first Bodhisattva holds a flower in his left hand but the object in his right hand is indistinct. This makes it difficult to identify him. He wears a decorative crown, ear-ornaments, necklace, a garland-yajnopavita, waist-band, udarabandha, armlets and wristlets. Next to him stands Sthirachakra who is recognized by the sword in his right hand. He is also ornamented. Next is Maitreya, the Future Buddha. In his jatamukuta is a chaitya. He wears rich ornaments In his right hand is a flower. On the right wall of the cave are three more Bodhisattva figures. Beginning from the Buddha figure in the shrine, the first is Manjusri. His right hand is broken In his hand he holds a lotus on which is a book. He wears a decorative crown, a rich and decorative necklace, udarabandha, kamarabandha, armlets, yajnopavita and anklets. The Bodhisattva next to him has his right hand broken, while the left holds a stalk of lotus. He is ornamented. Next to him stands Jnanaketu recognised by the flag he holds in his left hand. He is heavily ornamented. Right of the entrance to the shrine, facing the Buddha, is Tara, holding a stalk of lotus in her left hand Above is a seated figure of the Buddha.

The third door on the back wall of the veranda leads to a hall which leads to the shrine within. On the back wall on a lion-throne is a Buddha figure, in padmasana. His right hand is in bhumisparsa mudra, while the left is in the dhyana position. On his right side is Padmapani whose right hand is in abhaya mudra, the left holding a stalk of a lotus. In his jatamukuta is Amitabha. Vajrapani is on the left holding a double vajra in the right hand. He is well ornamented. Above are flying figures carrying food and garland offerings for the Buddha The fourth door leads to the third shrine. On the back wall is the Buddha seated in padmasana on a throne supported by four-handed dwarfs. His right hand is on his lap, touching the right knee. The left is in dhyana pose. On right of the Buddha is Padmapani standing on a lotus holding a chauri in his right hand and a stalk of lotus in his left hand which rests on his kamarabandha. In his jatamukuta is Amitabha Vajrapani who is standing on the left of the Buddha holds a chauri in his right hand while in his left, which rests on his kamarabandha, is a stalk of lotus on which is a double vajra. He is richly ornamented. Above, on two sides of the Buddha, are flying couples carrying garland and food offerings. On the left wall of the shrine are three standing figures of Bodhisattvas. The first on the left is Sthirachakra who is recognised by his sword, which is held in the left hand. In his right hand he holds a flower. He is richly ornamented. The Bodhisattva standing next to him cannot be identified as the object in his left hand is indistinct. He wears rich ornaments and holds a flower in his left hand. The right hand is broken. He wears a jatamukuta and is richly ornamented. On the right wall are three Bodhisattvas. The one on the left is Manjusri, who is recognised by the book he holds over the lotus in his left hand. He wears a decorative crown, ear-ornaments, necklace, waist-band, armlets, wristlets and anklets. The Bodhisattva next to him holds the stalk of a lotus in his left hand and is richly ornamented. The object in his right hand is destroyed. Next to him is Jnanaketu holding the staff of his flag in the left hand while his right hand is broken. He is heavily ornamented. The fourth shrine is in the front corridor. On the back wall is the Buddha seated in the dharmachakra mudra, in the dhyana pose. Padmapani is on his right, holding

a chauri in the right hand and a stalk of lotus in his left. In his jatamukuta is Buddha Amitabha. The attendant on the left side of the Buddha holds a chauri in his right hand and some object in his left. Above on two sides are flying figures bringing offerings. On the left wall are three standing female figures. The first from the left has her right hand in the abhaya mudra and her left in vara mudra. She wears a crown, earrings, necklace, armlets, bangles, and a plain waist-band. She also wears a yajnopavita. Many of the female figures at Ellora wear a yajnopavita indicating an ancient custom. Next to her is Tara. She has her right hand in the vara mudra and the left holds the stalk of a lotus. She wears a crown, a yajnopavita, and other ornaments. The objects held by the female figure next to her are indistinct. On the right wall opposite are three Bodhisattva figures. On the left is Manjusri, holding a flower in his right hand, his left hand being in vara (?) mudra. In his jatamukuta is a chaitya. The next Bodhisattva has his left hand in the vara mudra while the right probably holds a flower. His crown is decorative and he wears a pearl-yajnopavita. He also wears other ornaments. The next Bodhisattva holds a stalk of lotus in the right hand while his left hand is in vara mudra. He is Padmapani.

In the veranda, on the back wall, is a sculpture of a four-handed Padmapani. He is seated in padmasana on a lotus. He holds a rosary in one right hand, while the other right hand is in vara mudra. In one of his left hands he holds a lotus and the other touches an inverted kamandalu. In his jatamukuta is a Buddha.

On the left end of the veranda is a chamber, the staircase of which leads to the second floor. The veranda is 101′ long. From the centre of the veranda is entered a vestibule which is supported by four pillars. The hall beyond is approached through the vestibule which is 30′ wide. Eight square pillars run from one end to the other, parallel to the back wall. In the centre is an antechamber supported by two pillars which leads to the main shrine. On the back wall of the shrine is the Buddha seated in the pralambapada asana in the dharmachakra mudra on a lion-throne His left hand holds the end of the garment. The upper garment falls into beautiful folds, so also the dhoti below. The two side attendants are roughly carved On the right is Avalokitesvara holding a rosary in his right hand which is in abhaya mudra and a stalk of lotus in his left. His crown is broken. He is richly ornamented. The left hand attendant holds a stalk of lotus in his left hand. His right hand is broken.

On the left, in the back wall, is another shrine. On the back wall is Buddha seated in padmasana. His right hand is in bhumisparsa mudra and the left in dhyana. The shrine has two dwarapalas. The one on the left is Padmapani, holding a lotus in his left hand. The dwarapala on the right is also Avalokitesvara with Buddha in the crown. In his left hand is a lotus.

On the wall of the third corridor are a large number of small sculptures. A few of these are noteworthy. In one panel are carved two male and one female figures. The female figure holds in one of her left hands a danda while the other is in abhaya mudra. One of the left hands holds a lotus on which a book is placed. The other left hand rests on her knee. She wears a plain crown, round and flat earlobes and a necklace. She may be Prajnaparamita. The figure next to her and which is in the centre is that of Jambhala. He is seated in the ardhaparyankasana. He is recognised by his big belly. His hairdo is simple. He wears earlobes, a necklace, wristlets, and yajnopavita. Next to this is Vajrapani. In his left hand is a stalk of lotus on which is a double-vajra. His right hand is in vara mudra. He wears a simple crown, ear-ornaments, necklace and one armlet. Another panel shows the Buddha seated in padmasana with his right hand on the knee, his left hand being in the dhyana pose. On his two sides are a male and a female attendants. The female attendant is four-handed. Two of her hands—one right and one left—are in the dhyana pose, one left hand holds a lotus, while the object in the other right hand is destroyed. She is Cunda.

The male attendant is seated in the ardhaparyankasana, his right hand in the vara mudra, the left holding a lotus. Another interesting figure on the same wall is a four-handed Bodhisattva holding a rosary in one right hand which is in the abhaya mudra, the other being in the vara mudra. In one left hand is a stalk of lotus, while the other holds an inverted kamandalu. He is Padmapani. The figure is similar to the one on the back wall of the veranda of the second storey. There is another interesting panel in which a male and a female are carved. The female figure has six hands. One of her left hands holds a rosary, one right and one left hands hold a bowl on the lap, while the objects in one right and one left hands are destroyed. One right hand is in vara mudra. She is Cunda. She wears a simple crown, earlobes, necklace, armlets and bangles. The male figure on the left of Cunda is seated in the ardhaparyankasana holding a stalk of lotus in his left hand, his right hand being in the vara mudra. All these are obviously later carvings. Some Hindu sculptures are also carved in this cave. Two of these are on the right wall of the third storey and one on the wall opposite. On the right wall is carved Ganesa, seated in the ardhaparyankasana. In one right hand he holds a lotus and in the other a parasu. One left hand holds a laddu. The object in the other left—probably a tooth—is destroyed. Next to it is a figure of Mahishasuramardini which is considerably mutilated. On the wall opposite is a figure of Kala. In his hands may be noticed a damaru and a trisula.

Cave No. 12

Cave No. 12 is by far the biggest excavation of the Buddhists at Ellora. It is locally known as 'Teen Thal,' and is a chapel-cum-monastery. It may also have been used as a school judging from its plan. The rock gateway is most imposing and it opens into a very spacious courtyard. This extensive courtyard has been made possible by the sloping nature of the rock. The cave is a three-storeyed excavation and presents a very austere front. The facade impresses by its mere size and simplicity Though the facade is completely unadorned, it yet manages to look majestic This excavation is contemporaneous with Kailasa. The facade belies the interior and does not give any idea of the rich sculptures within. Of the eight pillars that face the onlooker standing in the courtyard, only two in the middle are decorative. These are of the 'vase and foliage' pattern. The other pillars are plain and square, tapering towards the capital.

The ground floor is 116′ × 42′. It is a transverse hall the ceiling of which is supported by three rows of eight pillars In the centre is an antechamber leading to the main shrine The antechamber is supported by two rows of three pillars each. There are eleven cells, three in the left wall with stone-beds, six in the back wall and two in the right wall.

On the back wall of the hall, on the left of the antechamber, is a panel divided into nine compartments representing the Buddha Mandala, the magic diagram of the cosmos. It is repeated several times in this case. The nine panels are in three rows, each panel showing three sculptures. In the middle row, in the centre, is the Buddha seated in the padmasana in the dhyana mudra. On his right is Padmapani seated in the ardhaparyankasana on a lotus. His right hand rests on his right leg while the left holds the stalk of a lotus. In his jatamukuta is a figure of Buddha. He wears ear-ornaments, a necklace, a beautifully decorated kantha, girdle, wristlets and a decorative yajnopavita. On the left side of the Buddha is Vajrapani seated in the ardhaparyankasana on a lotus. The object in his right hand is indistinct. In his left hand he holds a lotus on which is a vajra. His jatamukuta contains a small chaitya. He wears ear-ornaments, a rich and beautiful necklace, armlets, wristlets, girdle and yajnopavita. In the first row, above, the first Bodhisattva on the left is seated in the ardhaparyankasana on a lotus. His right hand is partially broken. In his left hand is a stalk of flower. Is he Rakta-Lokesvara? In the centre

is Sthirachakra, seated in the ardhaparyankasana on a lotus. His right hand rests on the knee of his right leg and holds the branch of a tree. In his left hand he holds the stalk of a lotus on which is a sword. He wears a jatamukuta (?), earlobes, necklaces, armlets and wristlets. The Bodhisattva figure on the right is seated in the ardhaparyankasana on a lotus, resting his right hand on the lap and holding a stalk of flower in the left. He wears a crown with a chaitya (?), decorative ear-ornaments, a richly decorated necklace, armlets and wristlet. The first Bodhisattva on the left in the third row is seated in the ardhaparyankasana. The object in the right hand is destroyed. In his left hand he holds the staff of a flag. He is Jnanaketu. He wears ear-ornaments, a necklace, armlets, wristlets and a girdle. Part of his face and crown are destroyed. The next Bodhisattva is seated in the ardhaparyankasana on a lotus. The right hand is partially destroyed. In his left hand is a stalk of lotus. He wears ear-ornaments, a richly decorated necklace, and yajnopavita. In his jatamukuta is a defaced Buddha figure. Is he Loknath? Next to this figure is Bodhisattva Manjusri. He is seated in the ardhaparyankasana, holding in his left hand a stalk of lotus on which is a book. He wears ear-ornaments, a decorative necklace, girdle and wristlets.

On the pilaster of the third corridor are a number of small panels. One shows a seated Vajrasattva flanked by Bodhisattva attendants, Padmapani and Vajrapani. Below this is a figure of Tara seated in savya-lalitasana and holding a stalk of lotus in her left hand with her right hand in the bhumisparsa mudra. On the right side of the pilaster are more carvings. One panel shows the Buddha flanked by his usual attendants. A figure of Tara is seen holding a stalk of lotus in her hand. She wears earrings, a necklace, a decorative stanahara, and waistband. On the second pilaster, in the left wall of the antechamber, are more sculptures. The topmost panel represents the Buddha seated cross-legged in the bhumisparsa mudra. Next, below is a female figure. She has four hands. Two of her hands—one right and one left—hold a bowl. The other right hand is in abhaya mudra and holds a rosary. The other left hand holds what is probably a stalk of a lotus. She wears earrings, a necklace, armlets, and bangles. She is Cunda. Next, below is another four-handed Cunda. In two hands—one right and one left—she holds a bowl One right hand holds a round object. One left hand holds a sruk. Her head-dress is destroyed. Below her is another four-handed figure of Cunda. Two of her hands—one right and one left—hold a bowl. One right hand is in abhaya mudra holding a rosary, while the left hand probably holds a lotus. She wears a fez-type cap.

In a deep niche on the left in the antechamber is carved a big figure of the Buddha, seated in padmasana on a lion throne, flanked by two Bodhisattva attendants, holding chauris and lotuses. Above, on two sides, are flying couples carrying floral offerings for the Buddha. On the fifth wall of the antechamber is a Buddha seated in padmasana in dhyana mudra. On his right is Padmapani, holding a chauri in his right hand, his left hand resting on the waist. In his jatamukuta is Buddha Amitabha. He wears the usual ornaments. His left hand attendant is probably Maitreya as in his crown is a small chaitya. He holds a chauri in the right hand and a flower in the left. Above, on two sides, are flying figures carrying garland offerings for the Buddha.

The left dwarapala of the shrine is Maitreya. He is seated in the savya-lalitasana. In his jatamukuta is a small chaitya. He has lost his hands below the elbows. His ornaments are rich and decorative. On his left shoulder is a deer-skin. The right dwarapala is Manjusri, seated in vama-lalitasana. His right hand is broken. In his left hand is a stalk of lotus on which is a book. He is also heavily ornamented.

In the shrine is a huge Buddha seated in padmasana in the dharmachakra mudra. He is flanked on two sides by two Naga chauri-bearers. They are both five-hooded and wear decorative crowns and ornaments. Above on the two sides are flying figures carrying

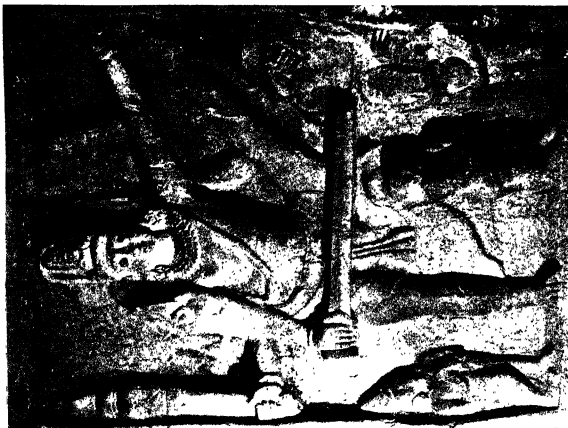
garland offerings. On the two side walls of the shrine are eight Bodhisattva figures, four on each side, all seated in the savya-lalitasana on lotus seats. The first Bodhisattva on the left wall, the first on the left, is Jnanaketu holding the staff of his flag in his left hand, his right hand holding an oval object. He wears a karandamukuta, earrings, a rich and thick necklace, decorative armlets, a girdle, waist-band and anklets. Next to him is Sthira-chakra holding a sword in his left hand and triratna in his right hand. He is also ornamented. The Bodhisattva next to him has his right hand broken, while the left holds the stalk of a flower. Next to this is a mutilated figure. Above these Bodhisattva figures are five small figures of Dhyani Buddhas all seated in padmasana. On the wall opposite are four Bodhisattvas. The first from the left is mutilated. A flower is seen in his left hand. The right hand is destroyed. The next Bodhisattva has his right hand in the vara mudra. The object in the left hand cannot be identified. He wears a karandamukuta and other ornaments. Next is Manjusri, with the right hand in vara mudra, the left holding a stalk of lotus on which is a book. He wears a karandamukuta and other ornaments. The next Bodhisattva has his right hand in the vara mudra. His left hand holds the stalk of a lotus. On the right wall are five Dhyani Buddhas seated in padmasana.

On the left of the entrance to the shrine, inside, is Tara. Her right hand is in vara mudra. In the left she holds the stalk of a lotus. She wears a crown, earrings, a rich necklace, armlets, bangles and a breast-band across her big and round breasts. On the right side of the entrance, in the shrine, is Cunda. She has four hands. In her two hands—one right and one left—she holds a bowl. One right hand holds a lotus and the other holds a kamandalu.

A cell on the right side of the hall leads to the staircase which leads to the first storey.

The first landing on the staircase opens into a chamber. On the back wall of this chamber is a Buddha seated in padmasana on the lion-throne. His right hand is in bhumi-sparsa mudra and the left is in dhyana mudra. On his right is Avalokitesvara standing with a chauri in his right hand, the left hand resting on the waist. In his jatamukuta is Amitabha. He wears a yajnopavita of flowers and the other usual ornaments. Vajrapani, standing on the Buddha's left, holds a chauri in his right hand and a stalk of lotus on which is a vajra in his left hand. He is richly ornamented. Above on two sides are flying couples, males holding garlands and females in the namaskara mudra.

On the left wall are a number of small panels. In one panel there are three female figures. In the centre is a four-handed female figure. One of her right hands is in the vara mudra while the other holds a rosary. One left hand holds a lotus, the object in the other hand is probably a kamandalu. She is Bhrukuti. In the other panel there are three female figures. The one in the centre is seated in the savya-lalitasana and has four hands. One right hand is in vara mudra, while the other holds a rosary. One left hand holds a kamandalu, while other holds a lotus She is Bhrukuti. On her two sides are female attendants. On the left wall is another panel, showing Buddha seated in padmasana with the right hand in bhumisparsa mudra. On his left is probably Cunda. She has four hands. One right hand is in vara mudra while the other holds an object which is indistinct. One left hand holds a lotus on which is a book. In the other left hand she holds a bowl. On the back wall are two mandala panels. On the right side of the back wall are three four-armed female figures. One is seated in savya-lalitasana. One right hand holds an object which is indistinct; the other is in vara mudra. One left hand holds a stalk of lotus and the other is in dhyana mudra. She wears a few ornaments. The second female figure is seated cross-legged in the dhyana pose. In the two hands which are in the dhyana pose she holds a bowl. The object in one right hand is indistinct; the one in the other left hand is a lotus-bud(?). She is Cunda. The third figure is seated in the

ELLORA, Cave No 16 (Kailasa) *Left* panel of Gangadhara-murti *Right*, Andhakasura-vadha-murti on the northern wall of the Mahamandapa.

ELLORA Cave No. 16 (Kailasa) *Left* Vishnu on Garuda from Southern Gallery *Right* Vamana as Trivikrama from Southern Gallery

ELLORA, Cave No. 16 (Kailasa) Matrika and other female figures in the Hall of Sacrifice

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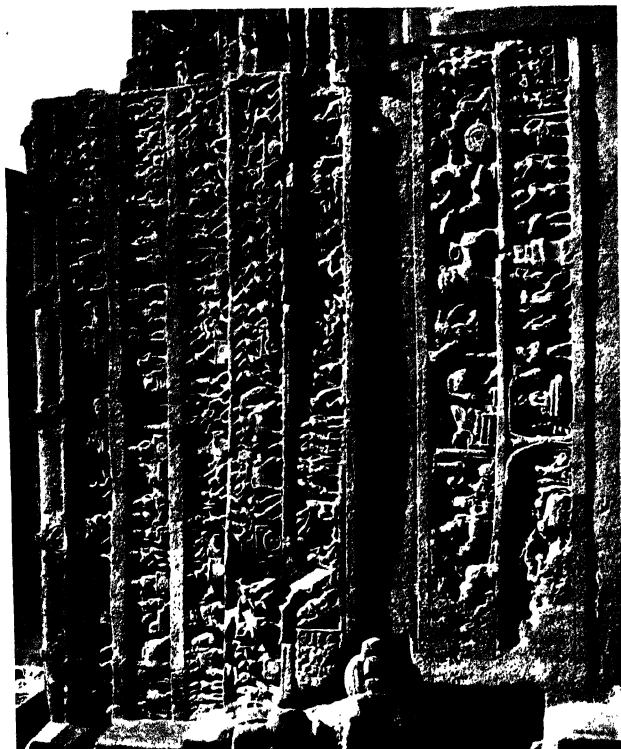
ELLORA Cave No. 16 (Kailasa) Scenes from the *Mahābhārata* on the northern wall of the Mahamandapa

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savya-lalitasana. One right hand is in vara pose, the other holds an indistinct object. One left hand holds a kamandalu, and the other is in dhyana pose. She is Bhrukuti. She wears a fez-like crown.

On the right wall is an interesting panel, which is fairly large in size. In the centre is Padmapani Avalokitesvara, with Tara on the left and Jambhala on the right. Avalokitesvara is seated in the savya-lalitasana on a lotus. His right hand is in vara mudra while the left holds the stalk of a lotus. In his jatamukuta is Amitabha. On his left is Tara seated on a lotus in savya-lalitasana, with her right hand in the vara pose, the left hand holding the stalk of a lotus. In her decorative crown is a small chaitya. She wears a precious necklace and other ornaments. On the right side of Avalokitesvara is Jambhala. His right hand is broken but the outlines of it can still be seen. In this hand he holds a conch. The left hand, which rests on his lap, holds the stalk of a lotus. He wears the usual ornaments. In early medieval times, Tara was considered a goddess of navigation. Since early times traders patronised Buddhism. Travel in these early days was hazardous. A pious trader might before undertaking such a journey commission an artist to carve such a panel, in the hope that this would ensure his safe return.

On leaving the chamber, the second floor is approached through the staircase. The veranda of the second storey is 116′ × 11′ and is supported by eight square and plain pillars. In the first central vestibule on the left is Avalokitesvara flanked by Tara and Bhrukuti. Here Avalokitesvara takes the form of Rakta-Lokesvara. Representations of Rakta-Lokesvara are rare. Avalokitesvara is seated in savya-lalitasana on a lotus. His right hand is in vara mudra, his left hand holds the stalk of a lotus. In his jatamukuta is Amitabha. He is richly ornamented. On his right is Tara. She is seated in the vama-lalitasana on a lotus. Her right hand is in vara pose while the left holds a lotus. She wears a crown and the usual ornaments. Bhrukuti, who is seated in the ardhaparyankasana on a lotus on the left of Padmapani, has two hands. The object in the right hand is destroyed. Her left hand holds a kamandalu which is attached to a rosary. In her jatamukuta is a small chaitya. She wears the usual ornaments. All these figures are beautifully carved. On the wall

Plan of Cave No 12, second story, Ellora

opposite is carved Siddhaikavira flanked by two female attendants on both sides. This represents Manjusri as Siddhaikavira. Siddhaikavira is seated in savya-lalitasana on a lotus. His right hand is in vara mudra and the left holds the stalk of a lotus. He wears the usual ornaments and has Akshobhya in his crown. The first female attendant on the left of Siddaikavira is seated in savya-lalitasana holding a stalk of lotus in her left hand. Her right hand is destroyed. Another female figure is seated in vama-lalitasana next to her. Her figure is mutilated. The female attendant on right of Siddhaikavira has her right hand in vara mudra. She holds a lotus in her left hand. The female figure next to her is seated in savya-lalitasana, her right hand in vara mudra, the left holding some kind of weapon. All these figures are poorly executed. On the pilasters of the vestibule a number of small panels are carved one above the other.

On the left side of the shrine is a standing figure of Vajrapani as dwarapala. He holds a double-vajra in his right hand. His left hand is broken. The dwarapala on the right is Padmapani. His right hand is in abhaya mudra, holding a rosary. The left hand holds a stalk of lotus. In his jatamukuta is Amitabha.

In the shrine is Buddha seated in padmasana on a lotus, flanked by Padmapani and Vajrapani on the two sides. Above, on two sides, are flying couples carrying offerings to the Buddha. In front of the Buddha is Sujata holding a pot and a female figure seated on a male. On the left of the shrine-door, inside, is Tara seated in padmasana on a lotus. Her right hand is in vara mudra and the left holds the stalk of a lotus. She wears a decorative crown, rich earrings, necklace, stanahara, and other ornaments. On the right side is Jambhala, holding a citrus fruit in his right hand and a purse in the left which reaches the treasure-pot below. He wears a karandamukuta. On the two side walls of the shrine are carved huge standing figures of Bodhisattvas similar to those in the shrine of the first storey. Here, however, they are shown standing.

On the right side pilaster of the antechamber to the shrine are two interesting panels. One shows Vajrasattva, the Sixth Dhyani Buddha, flanked on either side by Padmapani and Vajrapani. This is the only representation of him at Ellora, and is, therefore, unique. He is recognized by the bell he holds in his hands against the chest, and by his heavy ornamentation. The bell rests on the palm of the left hand, across the chest. He is shown seated on a lotus in padmasana. He wears a jatamukuta The other interesting panel is in the shape of a stupa which is divided into four compartments The topmost shows a stupa with a banner and umbrella. The next below shows the Buddha. Below is a figure of Tara Last, below, comes a Bodhisattva. The stupa is symbolic of Hinayana worship. When the image of the Buddha was first carved image-worship came into Buddhism. After the Buddha came the Buddhist pantheon of Taras and Bodhisattvas. Does this by any chance indicate the progress of Buddhism from Hinayana to Mahayana?

On the left wall of the veranda is Buddha seated in pralambap adasana in dharmachakra mudra flanked on either side by his Bodhisattva attendants and two flying figures above. On his right is also a standing Buddha. In front of the staircase are two panels. One shows the Buddha with a stupa on his right and Manjusri and Tara seated on his left. The other shows Padmapani accompanied by Tara.

A staircase in front leads to the second storey. The entire floor gives a wonderful architectonic effect. It is planned on a majestic scale. This was the first floor excavated and carved by the Buddhists when the Hindus were excavating the monolithic temple of Kailasa All the enthusiasm of a new great effort is noticed in the scale on which this storey is planned, its architecture and its sculpture. The main hall is of impressive dimensions. In front of the hall is a pillared veranda. The hall itself is divided into four transverse aisles by rows of pillars. On the right wall of the veranda is carved a Buddha with attendants. Above are two flying couples on either side carrying garland offerings for

the Buddha. Besides these there are other interesting flying couples on the sides playing on flutes and other musical instruments. They are probably kinnaras as they are half-bird and half-human, the lower half being bird and the upper half human On either side walls of the aisles are Buddha figures, with Bodhisattva attendants. The figures of the Bodhisattvas, the flying couples by their sides and the Buddha figures are all finely executed. The ornaments they wear are very decorative. The lower garments fall gracefully behind them. The Buddha figures on either side of the aisles are similar. They sit in the same asana and make the same mudra. The Buddha on the left wall of the first aisle is seated in the padmasana and in the dhyana mudra; the Buddhas in the next two aisles are seated as on stools and make the dharmachakra mudra. The Buddha in the fourth aisle is in the dharmachakra mudra. Near the throne of the Buddha on the right wall of the fourth aisle are carved the two deer (symbols of Prajna and Karuna) and the dharmachakra. Two kinnara couples, half-human and half-bird, playing on musical instruments are carved on the two sides of the Buddha on the right wall of the first aisle

On the back wall of the hall, on the right and left sides, are carved fourteen large Buddha figures There are seven on the left side wall and seven on the right side wall. Those on the left have branches of different trees carved above them. They are all seated on lotuses in the dhyana mudra. These are the seven Manushi (Mortal) Buddhas The Buddhists divide Time into 'kalpa' cycles Each 'kalpa' has its mortal Buddha These are (1) Vipasyi, (2) Sikhi, (3) Vishvabhu, (4) Krakucchanda, (5) Kanakamuni, (6) Kashyapa and (7) Sakyasimha, from left to right. The tree branches above them are (1) Patali, (2) Pundrika, (3) Sala, (4) Sirisha, (5) Oudumbara, (6) Nyagrodha (*Ficus indica*) and (7) Pipal (*Ficus religiosa*). The Buddha figures on the right side are seated in the dharmachakra mudra. Above each is an umbrella symbolic of their spiritual dominion. On the two sides of the umbrellas are carved gandharvas. From left to right they are (1) Vairochana, (2) Akshobhya, (3) Ratnasambhava, (4) Amitabha, (5) Amoghasiddhi, (6) Vajrasattva, and (7) Vajraraja.

On the side and back walls of the antechamber to the shrine are twelve goddesses. On the left and right walls there are six, three on each side, and on the two back walls there are six more, three on each wall. All the goddesses are seated on lotuses in the savya-lalitasana The first female figure on the left wall has her right hand in vara mudra. In her left hand she holds an oval object, probably a cintamani jewel. She may be Vajradhatisvari. The stalk of lotus on which she is seated is held by Naga figures An elephant is seen beside the Naga figure. She is wearing a decorative crown and other ornaments The next figure has her right hand in the vara mudra. The object in the left hand is destroyed. She is also ornamented Besides the Naga figure that holds the stalk of the lotus on which she is seated is some bird Next to her is a four-handed female figure. In one right hand she holds a rosary while the other is in vara mudra. In her left hands she holds a bowl and a book on a lotus. She is Cunda. On the left side back wall are three more female figures. The first from the left is seated on a double-petalled lotus, the stalk of which is held by two Naga figures, with birds close by. Her right foot which hangs below rests on a lotus. Her right hand is on her right lap in the varada pose. The left hand, which rests on the left lap, holds a stalk of lotus. Her saree is held by a kamarabandha. She wears a decorative crown. The Buddha in the crown and the lotus in her left hand indicate that she is Khadiravani Tara. She wears earrings, a necklace of rubies and other precious stones, a kamarabandha, armlets, bangles and anklets The female figure next to her is seated in the savya-lalitasana. Besides the Naga figure holding the stalk of lotus is a swan. Her right hand is in varada pose while the object in the left is broken. She wears a decorative crown, a necklace, a stanahara and other ornaments. The figure next to her is seated on a lotus, the stalk of which is held by Nagas. By its side is a swan. The right hand is in the varada pose.

The left holds a stalk of the lotus over which is a double-vajra. She is Tara, the Sakti of Amoghasiddhi. She wears a decorative crown, a necklace, stanahara and other ornaments.

On the right side back wall, three female figures are seen. The first from the left holds her right hand in the varada pose. The left hand is broken. Below are Nagas holding the stalk of the lotus on which she is seated. Her kamarabandha is made of serpents. Even her crown shows a cobra. She is Janguli, who belongs to the family of Akshobhya. She wears the usual ornaments. The next female figure holds a peacock feather in her left hand, while her right hand is in varada pose. Besides the Nagas who hold the stalk of the lotus on which she is seated is a peacock, probably the vehicle of the goddess seated above. She is Mahamayuri. She wears a crown and other ornaments. The last female figure holds a kamandalu in the left hand while her right is in vara mudra. She is Usanisavijaya. On the right wall of the antechamber are three more female figures. The first figure from the left is four-handed. In one of her right hands she holds a rosary while the other right hand is in varada pose. One left hand holds a crooked staff, the other is destroyed. She wears a crown and the other usual ornaments. She is Bhrukuti. The female figure next to her is Pandara, the Sakti of Amitabha, holding a stalk of lotus in her left hand, while the right is broken. She is seated on a lotus, the stalk of which is held by Nagas. The last female figure holds the stalk of a lotus in her left hand, the right hand being broken. In her crown is a small stupa. She is Tara.

On two sides of the shrine door are dwarapalas. The dwarapala on the left is standing on a lotus with the two hands crossed on the chest. He wears a kiritamukuta and other ornaments. On the door-jambs may also be noticed Naga figures holding a kamandalu, Ganga on a makara and Jumna on a tortoise.

On the left wall of the shrine are four standing Bodhisattvas. They are all richly ornamented. The first holds a chauri in his right hand and a baton-like object in his left. He wears a kiritamukuta. The next is probably Maitreya who holds a kamandalu in his left hand and a chauri in his right. Next to him is Sthirachakra holding a sword in his left hand and a chauri in his right. On the right wall of the shrine is Manjusri standing and holding in his left hand the stalk of a lotus on which is a book. His right hand holds a chauri. He wears a kiritamukuta. Next to him is a Bodhisattva holding a lotus flower with a moon disc in his left hand and a chauri(?) in his right. Jnanaketu is standing next to him holding the staff of a banner in his left hand, his right hand holding a chauri(?). The last Bodhisattva figure holds the stalk of a lotus in his left hand and a chauri in his right.

On the back wall of the shrine is the Buddha seated in padmasana on a lion-throne. Above, on two sides, are flying couples carrying offerings for the Buddha. Vajrapani who is standing on his left, holds a chauri in his right hand while his left hand holds the stalk of a lotus on which is a double-vajra. Avalokitesvara, standing on the left of the Buddha, holds a chauri in his right hand and the stalk of a lotus in his left. In his crown is the Buddha Amitabha.

On the left side of the entrance, facing the Buddha figure is Tara, seated in padmasana on a lotus. She has a lotus in her left hand. On the right side of the entrance, inside the shrine, facing the central Buddha figure is Jambhala. He is seated in savya-lalitasana on a lotus. He holds a purse in his left hand and a citrus fruit in his right. Below is seen a pot of gold. He wears a kiritamukuta and other ornaments.

THE HINDU CAVES

Cave No. 13

Cave No. 13 is a small rectangular plain cave without cells, pillars or sculpture. Some

holes are seen in the back, right and left walls. Probably they are the marks of the measurements either for figure-drawing or for further excavation. The plan of this cave greatly resembles the plan of cave No. 1 at Ellora excepting the cells there. It may be conjectured that the first Buddhist cave, i.e., cave No. 1, and the first Hindu cave, i.e., cave No. 13 might have been used by the artists to store their tools and articles and that is why they are plain and bereft of any sculpture.

CAVE NO. 14

Cave No. 14 is a Hindu cave temple excavated probably in the 8th century A.D.

The hall of the cave is supported by twelve pillars. All the front pillars, excepting one, have been newly constructed. The one that is intact shows no base, but a square shaft, the upper half of which is beautifully carved with foliage, leaves, geometrical designs and dwarfs at corners. The pilaster to the left in the front corridor shows a bracket figure of a female on a lotus flower with small attendants and a Yaksha.

The wall of the left corridor is divided into five panels, each separated from one another by richly carved pilasters, which have thin square bases Above, the shaft is divided into rectangular panels The central panel contains the figure of a goddess, with foliage above. On either side of this, in separate panels, two male figures are carved, close to which can be seen panels of female figures. Above this, the pilaster is horizontally divided into two bands showing arches. Above, three figures are seen. The space on the sides is carved with garland and lotus designs Above, in semicircles, peacocks, floral and other designs can be seen The shaft then becomes fluted. Above this there is a small thin abacus showing a rich garland design, which supports the broad two-armed capital. On the capitals, flying couples, ganas, and shardula-riders are carved.

The first panel on the left wall, beginning from the front veranda, is that of Durga. She has placed her right foot on the lion, whose head is now defaced. She has four hands. In one of her hands she is holding a trisula. The remaining three hands are now broken. She wears a rich head-dress, a girdle, a necklace, earrings, armlets and a thin apparel. There is a halo round her head. She looks majestic. Two gandharvas are seen above with garlands.

The second panel contains Gajalakshmi. She is seated in lalitasana on a double-petalled lotus flower and wears two necklaces, big earrings, armlets and a small decorative crown. Two celestial attendants with four hands each are seen holding pitchers. Above, elephants are seen pouring water over Gajalakshmi. Below, lotus leaves, lotus-buds, Naga figures and other water-creatures are delicately and minutely portrayed.

The third panel represents Vishnu as Varaha. He has four hands One hand is broken. In another he is holding a chakra and with the front left hand he is supporting the Earth Goddess, who is standing. The figure of Prithvi looks very graceful. Below, to the right and left, Naga figures with three to seven hoods and one-hooded Naginis can be seen in namaskara mudra.

The fourth panel is that of Vishnu with his two wives Sri and Bhu. Vishnu is seated. He has four hands. With his right back hand he is taking something from the female attendant and with the right front hand he is touching the chin of one of his wives. His left hand is broken and in the left back hand he is holding some object. He is accompanied by four female attendants with aureoles round their heads. Two of them are acting as chauri-bearers. Bhu and Sri are seated with their legs folded. They are wearing necklaces, bangles, wristlets and crowns. Their thin apparels fall into natural folds.

Below this panel there are six small figures, all seated and having nimbus behind their heads. Two of them are females and the rest males. The figure on the extreme right

is that of Garuda. Its wings can be clearly seen. The figure on the extreme left is playing on the flute; the next one is a female holding cymbals(?); the next female is shown holding a staff. The next two male figures are seated. Their hands and faces are mutilated.

The fifth panel is that of Vishnu with his wife Sri. Vishnu is seated with his one leg raised and the other folded in the ardhaparyankasana. He has four hands. One is broken, one is in vismaya mudra, with one he is holding something(?) and with another he is holding Sri, who is seated in a very attractive posture. Her hair style is very striking and her head-dress is rich and elaborate. They are attended by four female attendants wearing jatamukutas. Two of them are acting as chauri-bearers. One is holding a kalasa and the other a casket.

Below this panel there are seven small figures with curly hair and all seated in various postures. They are Ayudha-purushas. One of them is seen playing on a flute and the other on cymbals.

On the right side of the shrine-door is a huge figure of a dwarapala. He has two hands, one in abhaya mudra and the other on his waist. He is wearing two earrings, one necklace, armlets, wristlets and girdle. Above, two Vidyadharas are seen bringing garlands. Close by his feet, to his right, is a male dwarf, leaning on a crooked staff and looking towards him. To his left a female dwarf can be seen. Further to the right of the dwarapala is a very graceful and life-size figure of a female She is Ganga, standing on makara. She is attended by two female attendants, one of whom is holding an umbrella over her head. The figure of Ganga is very well cut, though the breasts may seem to be too big for her size. Her thin apparel is beautifully portrayed and its folds skilfully drawn Near the figure of Ganga, to the right, one flying apsara is seen bringing a garland. Again, near the door-frame, a female dwarapala can be seen accompanied by a chauri-bearer and a dwarf on whose head the guard has placed her hand. A similar female dwarapala is seen on the other side of the door She is seen with a female dwarf A huge figure of a dwarapala is again seen on this side. One of his hands is broken and the other is on his waist Near his feet can be seen two figures of dwarfs The one on the left is looking upwards His mouth is open. To the right is a female dwarf carrying a casket She is looking towards the dwarapala The fingers of her hand are delicately drawn Her lower garment is seen hanging below gracefully. Further to the right, a female figure is seen on a tortoise. She is Jumna She is accompanied by two female dwarfs. one of whom is holding an umbrella over her head.

Inside the shrine is the figure of a devi. But this seems to have been placed later. Formerly there must have been a lingam as the rectangular yoni is seen intact The shrine has a circumambulating passage

Right Wall

Starting from the back wall, Siva or Virabhadra is seen in lalitasana Nandi is drawn below. In his right back hand is a damaru, in his left back hand a parasu, while the left front hand rests on the throne. Then there is a huge and long panel portraying the Saptamatrikas, with their children Next to Virabhadra is Brahmi. She has a deer-skin on her left shoulder. A goose is carved below her seat. Next to her are Mahesvari with the bull, Kaumari with the peacock, Vaishnavi with Garuda, Varahi with the boar, Indrani with the elephant and Chamunda with the owl. All these Matrikas are seated in the savya-lalitasana. After them comes Ganesa seated in vama-lalitasana. Laddus are shown in a cup below. He is holding in his hands a broken tooth, parasu and laddus and one of his hands is in the abhaya mudra. Next are carved Kala and Kali. Their skeleton forms give them a ghastly appearance.

The right wall is divided into five large panels. The first panel contains Andhaka-

suravadha-murti. Siva has eight hands. His four right hands hold an elephant head, a hanging rakshasa, a sword and a spear. His four left hands hold Andhakasura, a spear with Andhakasura at its end, a kapala and an indistinct object. In between his legs is seen a small figure of Ganesa. Parvati is seen on his left and a dwarf on his right.

The second panel is that of Ravananugriha-murti. Ravana is shown with ten hands lifting Kailasa. Siva has four hands. With two hands he supports Parvati. One hand is placed on the right lap, while the other is in vismaya mudra. Parvati is seated reclined against Siva. They are accompanied by four attendants. Three of them are males while one is a female.

The third panel represents Siva dancing the Tandava. The dancing figure of Siva is full of vigour and movement The position of his legs and the mudras depicted by his hands clearly indicate the fact that the artist was well versed in the art of dancing. Astadikpalas on their respective vehicles are carved above on both sides of Siva. Behind the right leg of Siva, Kala (?) is seen seated. Close by are seen three figures of musicians. One of them is playing on a mridanga, the other on a flute and the third probably on cymbals. To the right, Parvati is seen with two small figures, gracefully reclined against a pillar. She has placed her hand on the head of one of the small figures. Her legs are crossed, a posture which lends exquisite charm to her whole figure. The curves of the body of Siva have also been artistically carved.

The fourth panel represents Siva and Parvati playing chaucer Siva is shown with four hands His two right hands are broken. With one of his left hands he is holding the hand of Parvati while the other rests on the seat. The figure of Parvati is much defaced, but the position in which she is seated is very interesting. Siva and Parvati are accompanied by four attendants. Two of them are males and two are females. In between Siva and Parvati is carved the small emaciated figure of Bhringi. To the left of Siva, Ganesa is shown standing. He holds a parasu, laddu and a broken tooth. Below his panel is carved Nandi, the vehicle of Siva. Thirteen ganas surround the Nandi and hold it by its legs, tail, ear, etc.

The fifth panel contains the figure of Mahishasuramardini. She has placed her right foot on the Mahisha. She has four hands in which she holds a trisula, sword, and the head of the Mahisha; the fourth is broken The Mahisha is being attacked by a lion. The head-dress of Mahishasuramardini is very decorative. Her face and breasts are defaced but the figure still shows firmness and resolve. The figure of Mahisha is also very well executed.

Pillars

The hall is supported by twelve pillars. They are of one type. They have no base. The lower half portion of the pillars are plain and square The upper half show 'vase and foliage' design. They have two-armed capitals. Below the vase, the shaft is round, or fluted or with floral bands. Still below, Yakshas at corners and mithuna panels in semicircles are seen.

CAVE NO. 15—(*Dasavatara*)

The Dasavatara cave is one of the most important of the Hindu caves for two reasons: (i) On the wall of the Nritya Mandir is an inscription which enables us to decide its date and (ii) it contains vigorous sculptures which are deftly executed. The inscription was carved in the middle of the 8th century A.D. and mentions the visit of the Rashtrakuta king Dantidurga to the cave on its completion. This would imply that the excavation was started at the beginning of the 8th century A.D. The figure sculpture of this cave is very impressive. In a number of Saivite and Vaishnavite panels, different subjects are very vividly and gra-

phically portrayed, with the skill of master-artists. Love, anger, fear, joy, terror, ecstasy, and various other emotions find lucid expression in these sculptures. In the Andhakasuravadha-murti panel Siva is seen in a very angry mood. Parvati, seated by his side, is watching the fight between her lord and the demon with complete confidence in the ultimate victory of her Lord. In the Siva-Parvati marriage panel (Kalyanasundara Siva), Parvati is seen as a typical young bride, shy and nervous. It is this capacity to portray human emotions that marks out the Hindu sculpture from the Buddhist and the Jain.

The plan of this cave greatly resembles those of the Buddhist caves No. 11 and 12 at Ellora. Caves No. 11 and 12 have two storeys, but cave No. 15 has only one storey. In the centre of the courtyard, exactly opposite the main cave, is a small square hall constructed on a raised platform. This hall was probably intended for dance performances. Inside the ground-floor there are four cells in the back wall, and one cell on the first floor in the small chamber in which the staircase leading to it terminates. The plan of the cave and the existence of the cells in the cave suggest that the cave was a Buddhist excavation afterwards converted into a Hindu temple. The presence of the Nritya Mandir, well planned and well laid out, cannot be however regarded as Buddhist in origin.

After entering the courtyard through the gate, immediately to the left is a chapel which is unfinished but shows some sculpture. On the left wall of the antechamber of the shrine, there is, first, a figure of a two-armed goddess. She stands holding a rosary in her left hand. She wears two necklaces and a crown. In a small niche is a figure of Vishnu with four hands, holding a conch, cakra, and a mace. One hand is held by a female. The figure is not in a good state of preservation. The next panel shows Trimurti. On the right wall of the antechamber is a figure of Ganesa. Inside the shrine, there is a lingam placed on a yoni. On the back wall of the shrine is an unfinished figure of Trimurti.

Nritya Mandir

This hall is in the centre of the courtyard and exactly opposite the main cave, its entrance facing the latter. The hall is excavated on a raised platform. On the two sides of the entrance-door, two dwarapalikas are carved. The one on the left is Jumna on a tortoise; the one on the right is Ganga on a makara. The hall is square and its roof is supported by four square pillars. There is no sculpture inside the hall. There are three windows on the three side walls. The walls of the hall, on the outside, contain beautiful female figures, small temples carved in half-relief with elaborate and decorative sikharas, with the figures of Siva as dancer inside. On the corners are seen figures of couples in amorous postures. As the figures have been exposed to air, heat and rain, they have lost their smoothness and fineness, but when executed they must have been exquisitely attractive. Above the roof of this hall, many lions and Yakshas are carved in full relief.

Ground Floor

The ground floor consists of a hall supported by eighteen massive square pillars arranged in three rows. In the back wall are four cells without stone-beds.

A staircase on the left leads to the first storey. On the first lap of the staircase, on the wall, there are eleven small panels containing the figures of Ganapati, Uma-Mahesvara, Mahishasuramardini, Ardhanarisvara, etc. Though the figures are very small they are well carved. As one enters the first storey, immediately to the left, there is a small chamber on a raised platform that opens into a dark cell to the right. On the two pilasters, near the entrance to the hall, two figures of dwarapalas can be seen.

The main hall is very big, and is excavated deep in the rock. The roof of the hall is supported by forty-eight pillars arranged in eight rows of six each.

The pillars in the front row: The pillars are of the 'vase and foliage' type. The lower

ELLORA Cave No. 16 (Kailasa) Scenes from the *Ramayana* on the southern wall of the Mahamandapa

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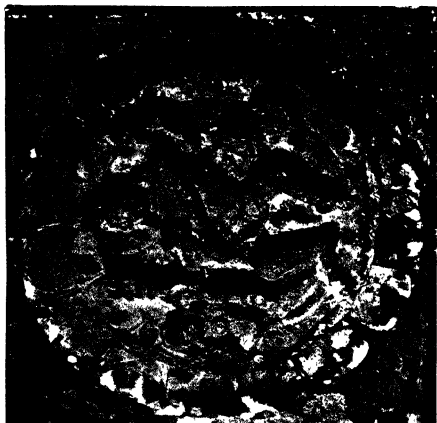
ELLORA Cave No 16 (Kailasa) *Top* Gajalakshmi on the wall of the pradakshina path *Bottom*, a scene from Kiratarjuniya, on a pilaster of the Mahamandapa

ELLORA, Cave No 16 (Kailasa) *Top* shrine of the River Goddesses in the left courtyard

Right musicians on the sikhara of Nandi Mandapa

ELLORA Cave No 16 (Kailasa) *Right* Siva dancing on the ceiling of Lankesvara

Left dancing figure of Siva from Lankesvara

half of the pillars is plain. The upper half is very decorative. Small figures of dwarfs are carved at the corners. The portion above is beautifully carved with figure sculptures, animals, Yakshas, foliage and other decorative motifs, drawn free hand. The decorative motif on the pilaster in this row, at the entrance, is very interesting. It shows a kalasa, apsaras, and two lions. On the kalasa is a lotus flower and inside the flower Sarasvati is carved. Devotees are seen bringing offerings.

Left Wall

The *left wall* of the hall is divided into six panels depicting Sivamurtis in different forms.

1st panel, Andhakasuravadha-murti: Siva here is represented as killing the demon Andhakasura. He has eight hands. He is standing in alidhasana and holds in his hands a spear with the demon Andhakasura at its end. In one of his hands he holds a bowl or a cup (kapala) to store the blood of Andhakasura. It is said that every drop of Andhakasura's blood touching the ground would create another mighty demon like Andhakasura Vaghesvari is seen holding a bowl in her left hand and a kukri in the right hand. Near her figure an owl is drawn. To her left is Parvati, looking at Vaghesvari.

2nd panel, Siva dancing Lalitam: The figure of Siva is in tribhanga pose. He has eight hands. One of his hands is in gajahasta pose. From the pose of his hands, tripataka, pataka, suchi, tarjuni, etc., and the legs it is conjectured that the type of dance he is performing is 'Lalitam'. Musicians are playing by his side. One is playing on a mridanga and two are playing on flutes. To the left of Siva, Parvati is shown with the boy Skanda. Flying Vidyadharas above are drawn beautifully

3rd panel: It contains a yoni without a lingam.

4th panel, Siva and Parvati playing chaucer: Siva and Parvati are both seated and playing chaucer. Siva is holding Parvati by one of his hands. Parvati has one of her hands in vismaya mudra. They are attended by two chauri-bearers. Flying Vidyadharas are seen above bringing garlands. Nandi is seen below with Ganas.

5th panel, Kalyanasundara-Siva-murti: Siva holding the hands of Parvati occupies the centre of the composition. Brahma, as an officiating priest, is seen in between Siva and Parvati. In the two rows above are shown, hovering in the sky on their respective mounts, the Dikpalas (Varuna on makara, Indra on an elephant, Agni on a ram, Yama on a buffalo, Vayu on a stag, Isana on a bull and Niruti on a man).

6th panel, Ravananugriha: Siva and Parvati are seated above. Siva has four hands. With one of his hands he is holding Parvati, and with the other a cobra; another is shown resting on the ground. Below, the figure of Ravana is carved. He has ten hands.

Back Wall

The first panel contains the figure of Siva defending Markendeya from Yama. Siva is represented with four hands; with two he is thrusting a trisula into the stomach of Yama, one is in katihasta, the other is raised upwards. Chandrakala is seen in his head. Markendeya is seen in between the legs of Siva praying to the lingam from which Siva has sprung. One of the feet of Siva is seen on Yama, who is seen supplicating. The position of the right hand of Yama indicates that he has lost his power and energy and is now supplicating Siva. Yama has a chain in one of his hands which he has tightened round the neck of Markendeya.

The next panel shows Siva as Gangadhara-murti. Siva is shown standing. He has four hands, one in katihasta, the other holding a mala, the third holding Parvati, the object in the fourth is indistinct. Nandi is seen to the right of Siva. To the left of Siva is Parvati who has placed both her hands on her waist. She is slightly bent towards Siva. Above, an elephant is seen who has raised its head and is supporting a rishi, seated on a lotus

flower. One of his hands is in abhaya mudra and the other holds a kalasa. Still above, flying Vidyadharas are seen. Near the feet of Siva five human heads representing the Sagaraputras are carved.

Antechamber of the Shrine

On the left wall of the antechamber a huge seated figure of Ganesa is carved. This is the biggest figure of Ganesa at Ellora. Next, on the wall to the right of the shrine-door, is a beautiful panel showing three female figures. The figure in the middle is probably that of Sarasvati seated on a doubled-petalled lotus flower, the stalk of which is supported by two Naginis. Near them beautiful lotus leaves are carved. Sarasvati is seated in lalitasana. On both sides of her are two celestial attendants holding some objects in their hands.

The door of the shrine is guarded by two huge dwarapalas who are standing erect on lotuses, supported by beautifully carved elephants. The latter, which are intact, show the skill of the artist. Their poses and the graceful curves of their bodies are very realistic.

Inside the shrine is a big lingam placed on a yoni.

On the back wall of the antechamber, to the right, there is a panel showing Gajalakshmi seated on a double-petalled lotus flower, the stalk of which is supported by five-headed Naga figures. Above her, two elephants are seen pouring water over her head. Two celestial attendants, one on either side, are seen holding water pitchers Near the feet of these gods are shown Naga couples. The king is shown with five hoods and the queen with only one hood The Naga king is holding a kalasa while the queen is seen in namaskara mudra.

On the right wall of the antechamber a figure of Kartikeya is carved He is seen standing and has four hands In one of his hands he is holding a trisula and in the other, a lotus In the remaining two hands he is holding some fruit (?). The peacock, the vehicle of Kartikeya, is eating the fruit from his hands.

The pillars of the antechamber have some bracket figures Couples are shown here in full relief with or without foliage above their heads. These figures have attractive poses but they are not executed artistically.

Back Wall of Antechamber

The first panel is that of Lingodbhava-murti. A long slender column is shown on which in an elliptical cavity Siva's murti is carved. The upper portion of this column is carved with some garland and geometrical designs. Siva has one of his hands in abhaya mudra, the other is on his waist, with the third he is holding a parasu and with the fourth a mriga (?). To the right of the column which represents the lingam (the emblem of Siva), two figures of Brahma can be seen. The one above is in flying posture, the other is standing below, its hands in the namaskara mudra. To the left, two more figures are seen. Below, Vishnu is seen thrusting his head into the earth. The other Vishnu figure is seen in namaskara mudra.

The next panel contains the Tripurantakamurti of Siva. Siva has eight hands. He is holding an arrow, a khadga and shield in his hands. One hand is in vismaya mudra, two are broken and with two he is stretching the bow in an attitude of shooting an arrow. He is standing on a chariot. The majesty and grace of his figure is superbly portrayed. Brahma is acting as the driver of the chariot, which is drawn by four horses.

Right Wall of the Hall

This wall depicts five of the ten avataras or vibhavas of Vishnu, but even then the cave is known as Dasavatara. The term vibhava or avatara is applied to the act of the god coming down in the form of a man or an animal to the earth and living there in that form till

the purpose for which he has descended to the universe has been fulfilled; it also sometimes denotes the assumption of different forms by the God for the attainment of a particular object.

The first panel depicts Vishnu's *Krishna Avatara.* Krishna is here lifting the mountain Govardhana. He has six hands. One of his hands is in katihasta pose, one holds a conch, and with two he is lifting the mountain. He has placed one of his feet on a dwarf. To the right of Krishna many cows are seen, all in realistic and natural poses.

The second panel contains *Seshasayanamurti of Vishnu.* The god Vishnu is recumbent on the coils of the snake Ananta, who is drawn in human form near the head of Vishnu. The god has four hands—one on his knee, one on his navel, one below his head on a pillow, one holding probably a branch of the Santan-tree. One of his legs is on Ananta and the other on the lap of Lakshmi who is massaging it. Brahma is seated on a lotus, the stalk of which issues from the navel of Vishnu. Near the snake, seven figures of men are seen. They are probably personified Ayudhas.

The third panel depicts *Vishnu on Garuda.* Garuda is in human form with wings. He is seen in a flying posture. Round his waist is an interesting katibandha showing a chain-design. He is supporting a four-armed Vishnu on his hands. Vishnu is holding a conch in one of his hands while his other hand is in suchi mudra.

In the fourth panel, there is a rectangular yoni without a lingam

In the fifth panel the *Varahamurti of Vishnu* is depicted Vishnu has placed his left foot on the head of Adishesa, the king of serpents. Near his other foot is another figure of a Naga king It is in namaskara pose Vishnu as Varaha is shown with six hands. One hand is in katihasta pose, with the second he holds a conch, with the third a mace, with two others he is holding Prithvi. He looks wistfully at her with his boar face. The object in his sixth hand cannot be recognised.

The sixth panel represents the *Trivikramamurti of Vishnu.* Vishnu here has eight hands. He is holding in his hands a sword, club, arrow, cakra, conch, shield, and bow; one hand is in suchi mudra He has thrown his left leg upwards as if to attack the heavens Near his leg, below to the right, Vamana is seen holding an umbrella. Sukra, the spiritual instructor of the Daityas, is also seen near Vamana To the left, there are two figures. One of them is that of Garuda. The other is King Bali.

The last panel on this wall depicts the *Nrisimhamurti of Vishnu.* This image of Nrisimha is known as Yanaka Nrisimhamurti of Vishnu. Vishnu holds in his hands a parasu and a conch One hand is in katihasta pose, the other in chapatadana mudra. With three hands he is holding Hiranyakashyapu. Hiranyakashyapu is holding in his two hands a sword and a shield. The legs of Hiranya and Nrisimha are interlocked. E. B. Havell remarks about this sculpture: "The sculptor has chosen the moment when the terrific apparition of the man-lion rushes forth to seize Hiranya, taken unawares and with the mocking taunt still on his lips, makes a desperate effort to defend himself." He speaks highly about the technical strength and imaginative power manifest in the treatment of the subject

To Gopinath Rao "the master touch of the works of the artist is seen in the way in which the interlocking of the leg of Nrisimha with that of Hiranyakashyapu is carried out."

CAVE NO. 16—(*Kailasa*)

The screen wall of Kailasa shows the guardians of the quarters. Their presence on the wall is very significant. They are there to guard Kailasa, the abode of Siva, the chief deity of the temple. The Tripurantaka form of Siva, depicted on the screen wall, tells us about the great divine power of this mighty deity to whom the temple is dedicated. For of all the gods of the Hindu Triad only Siva could destroy the Triple Castles of the Asuras. The Lingodbhava-murti panel asserts the supremacy of Siva over Brahma and Vishnu,

the other two members of the Hindu Triad. It is to this mighty god that the guardians of the quarters have to pay their respectful reverence. They pay their homage by attending upon the mighty Lord.

On the left side of the entrance are seen these guardians of the quarters presenting as it were a guard of honour to the mighty Siva. On the extreme left Siva himself is seen. His eight hands symbolize his great power. Seven of these are still intact. One is lost. The second panel shows Brahma who has lost one face. The third panel again depicts the superiority of Siva over Brahma and Vishnu. The column-like Linga from which Siva springs is destroyed. But Brahma and Vishnu may be seen in attitudes of adoration on the two sides. On the right are standing and flying figures of Brahma and on the left are similar figures of Vishnu The fourth panel shows a four-handed figure of Siva holding a trisula. The next figure is completely damaged. The sixth panel shows Vishnu flying on his vehicle Garuda. He holds a lotus in his left hand and a shakti in the right. On the screen wall is an interesting frieze. The first scene on the left shows Arjuna, the third of the Pandavas, as a sanayasin. In the second scene he is shown eloping with Subhadra, the sister of Krishna and Balarama, on an elephant. In the next scene he is shown fighting with his pursuers. The outraged Balarama is seen on the left with his favourite weapon hala (the Indian plough). The next panel shows Agni, one of the oldest and most respected of the Hindu Gods, seated on his vehicle, the goat. Agni is the Lord of the south-east quarter. He wears a crown, earlobes, a necklace, a garland and a waist-band. In the eighth panel Vayu, the guardian of the north-west quarter is seen riding a stag. He wears a crown, a necklace, a garland and other ornaments. The next panel is damaged. In the panel after that are seen a Naga prince and princess. Both are heavily ornamented in the tradition of royalty. The princess holds a lotus in the left hand, resting her elbow on the head of a female dwarf standing on her right. On the right above is a flying figure. Next is probably a damaged figure of Mahishasuramardini. She is on a boar, with an umbrella over her head. She wears a crown, earrings, a pearl necklace and armlets. On her two sides are flying cherubs, holding garlands and chauris. Two other figures by her side are much damaged Next to her is Agni sporting a beard. His hair is held in a knot above his head. He is seated on a stool in the savya-lalitasana. His left hand rests on his left leg. Next to Agni is Ganga on her vehicle makara, with an umbrella over her head. Her hand rests on the head of a dwarf standing to her right. Two attendant chauri-bearers are seen on either side of her.

The screen wall shows twelve more panels on the right of the entrance. From left to right they are as follows: The first figure on the left is that of Jumna on a tortoise. An umbrella is held over her head, while two chauri-bearing attendants are seen on either side of her. Her left hand rests on the head of a figure to her left. Next to her is Agni seated on a stool in the savya-lalitasana. He is bearded and has his hair knotted above his head. His left hand rests on his left leg. Next to him is a goddess. The next panel shows a Naga prince and princess. The prince has a five-headed hood over his head. The princess also wears a serpent-hood above her head. Both are richly ornamented. The princess is bare above the waist. Below the waist she wears a beautiful apparel. Next are probably Indra and Indrani, seated on an elephant. Yama on his vehicle, the buffalo, is seen in the next panel. The Varaha or boar incarnation of Vishnu is carved in the next panel. His body is human while his face is that of a boar. He wears a rich necklace, armlets, wristlets and a waistband. He is eight-handed. Above, on two sides, are Vidyadharas. Vishnu is next seen flying on his vehicle, the Garuda (Eagle). The Trivikrama form of Vishnu is carved in the next panel. Out of his eight original hands only five are intact. One of his legs is lifted above to occupy the Heavens. Next to this is Siva, holding a demon in one of his hands. Next is carved the Nrisimha panel. He has six hands of

which only three of one side are intact. His figure below the waist is damaged, but it is obviously in a sitting posture. The face of Nrisimha looks ferocious. Next to this, Siva is seen gracefully dancing the Tandava. He has six hands.

On stepping inside the Mahadwara, on two sides are seen two figures seated on stools. These are bearded figures of Agni. In the south, Agni is usually shown young and without a beard. Here, however, he is shown sporting a beard and of advanced age. Further up on either side, chambers are carved on elevated platforms about 3½' high. Each of these chambers is supported by two pillars and two pilasters The base of the pillars is square. It has a number of grooves; and then the shaft above it is square in shape. On the four sides of the square shaft are perpendicular bands of floral designs. Above is an inverted lotus, then an amalaka with floral designs at the corners, above which is the two-sided rectangular capital. Further up, on two sides of the entrance, are noticed two interesting figures of Sankha Nidhi and Padma Nidhi. Both of them have big bellies, signifying prosperity. It is obvious that only the prosperity of the Rashtrakutas made the excavation of Kailasa possible. Prosperity usually goes with power So the two Nidhis holding purses out of which money is seen oozing out symbolize Rashtrakuta power and prosperity. They also represent the power of the chief deity.

In the portico, on the right side wall, in a medium-sized panel inside a decorative torana, is a figure of Mahishasuramardini. The buffalo demon fighting with her has a human body. The Goddess has eight hands. The spear in one of her hands has pierced the heart of the demon. On the left side wall, in another decorative torana, is a figure of Ganesa. He is seated. A parasu is seen in one of his hands. On his two sides are seen female attendants.

Immediately as one stands facing the entrance, the architect's desire to emphasize kingly prosperity is made evident by the sculpture of Gajalakshmi, who is symbolic of prosperity. Two small elephants standing in the lake are seen passing on pots of water to the bigger elephants standing above. These elephants are busy pouring this water of prosperity over Lakshmi, the Goddess of Wealth.

The wall of the left corridor shows the victory of Good over Evil. The demon Mahisha represents Evil, the Goddess Durga represents Good. In the struggle between Good and Evil, the Good always triumphs. And when this happens, the world is happy. When the Goddess destroys the buffalo-demon, the guardians of the quarters feel happy and are relieved, and come in all their strength to offer her their thanks for delivering the world from Evil.

The mind of the devotee is thus prepared for the temple entry. He sees the triumph of Good in any conflict between Good and Evil. This knowledge makes him a partisan of Good.

The buffalo demon in this panel has a human body and a human face. He is holding a mace in his right hand and is poised for an attack on the Goddess. His left leg is lifted high. He is on the right side of the Goddess, who is seated on a tiger. She holds a trisula, a bow and an arrow in her right hands. One right hand is broken. In her left hands she holds a bow and a shield. One left hand is broken; the object in the other left hand is not distinct. Gods are seen in attendance; Indra on Airavata, Kuvera on horse, Yama on buffalo, Agni on goat, Niruti on man, Varuna on makara and Siva on Nandi. The next panel shows Krishna—an incarnation of Vishnu—lifting Mount Govardhana. On his left cows and boys will be noticed. In the next panel are Madan and Rati. Madan is the Indian God of Love, and Rati is the Goddess of Love. In the next panel is seen Vishnu. Next is seen a goddess and then Vishnu and Lakshmi. In the next panel Vishnu is seen seated on his vehicle Garuda. Garuda is depicted in human form. Above on two sides, flying couples and divine personages are seen.

The Shrine of the River Goddesses

In the wall of the left courtyard, in a chamber excavated on a high platform, is the shrine of the River Goddesses Ganga, Jumna and Sarasvati. The chamber is supported by two pillars and two pilasters. Both the pillars are of the same type. The base is square in the beginning and then it turns into grooves. The shaft is fluted and above is an amalaka and a broad capital.

Sarasvati: The left panel represents Sarasvati, standing inclined to the left on a lotus, in a dwibhanga pose. Around her is a very decorative torana. Her feet are broken below the knees. She has lost her right hand and both her breasts. In the background can be seen beautiful creepers. She wears a crown, a necklace and a girdle. She has an aureole behind her head. Her apparel hangs gracefully between her two legs.

Ganga: In the central panel, Ganga is standing erect on a makara. She has an aureole behind her head and she wears a crown, necklace, armlets and girdles. The creepers behind her show leaves and flowers. She has lost her right hand. She is wearing anklets. Around her is carved a beautiful torana. Her apparel hangs between her two legs.

Jumna: To the extreme right is seen standing in dwibhanga pose the River Goddess Jumna on a tortoise. She has lost her left arm and right hand. She wears ornaments. In the background creepers are seen.

The shrine of the River Goddesses further emphasizes two things. The various sculptures carved in the temple are not there by accident, but by deliberate design. Every sculpture has a meaning and a purpose. Ganga stands for Purity, Jumna for Devotion and Sarasvati for Knowledge It is with Devotion, Purity of Mind and with Knowledge that the Good ultimately triumphs, that the devotee begins his circumambulation round the temple. A person equipped with these attributes alone can understand the meaning of Divinity. The Hindu begins his circumambulation from his left. It is for this reason that the river goddesses are carved on the left side of the temple as one enters it.

The shrine of the River Goddesses also symbolizes something else In the Rashtrakuta period the power of the kings of the dynasty had reached the confluence of the three rivers, the Triveni-Sangama at Prayaga. Therefore, the shrine also signifies the power of the Rashtrakutas.

Geographically, it is necessary to go to Prayaga on the way to Kailasa. The shrine may signify that. Whatever it is, the shrine of these goddesses has a profound meaning.

A huge elephant sculpted in the left courtyard attracts attention. Elephants are representative of kingly supremacy and power. The two elephants in the courtyards of Kailasa obviously signify Rashtrakuta supremacy. This great power of the Rashtrakutas is further emphasized by the two free standing pillars of Victory in the two courtyards. The Rashtrakuta power was continuously expanding under Krishna I, Dhruva, Govinda III, and Krishna II and III. The dhwaja-stambhas in the courtyards tell us about the military power of the Rashtrakutas.

Lankesvara Temple

A corridor on the left side leads to the Lankesvara cave. On the wall facing the corridor, right in the front, is seen a figure of Gajalakshmi, almost in full relief, seated cross-legged in the paryankasana on a lotus seat. She has on her person, a crown, a beautiful necklace, a garland and bangles. She is holding a lotus in her right hand. The lotus seat of Gajalakshmi is in a lotus pond in which many geese may be noticed. On two sides of the Goddess are four elephants, two on each side. The elephants below are small, whereas, the elephants above are bigger and hold small pitchers in their trunks. On the right side of the Goddess two attendant gods are seen and on her left are two attendant gods and two attendant goddesses.

On ascending the staircase, an imposing temple is reached. On the left, behind, is the Nandigriha. The Nandi is seated gracefully on an elevated platform. Round the neck may be seen a necklace and a garland. On two sides of the Nandigriha are two figures of Siva acting as dwarapala. They are both shown standing with great dignity, resting themselves on their maces. They wear rich crowns, beautiful necklaces, armlets, wristlets and girdles. On the left of the Nandigriha, on the back wall of the corridor, is Surya holding lotus flowers in his two hands. On his two sides are his wives who are richly ornamented.

The main temple of Lankesvara is built on a slightly raised platform. The polished and raised platform lends great charm to the temple. On the left side wall of this temple, a number of interesting panels are carved. (i) The first panel contains the figure of Ganesa. He is seated in the ardhaparyankasana. He has four hands. In his two right hands he holds a broken tooth and a parasu. In his two left hands, he holds an akshamala and a laddu. (ii) Vishnu as Nrisimha is shown half-seated. He has a man's body and a lion's face. His mouth is open and he looks terribly frightening. His face shows great anger. He has four hands. The two on the right are broken. In one of his left hands, he holds a conch. Nrisimha is seated. On his lap is the prostrate figure of the demon Hiranyakashyapu. He looks completely helpless and resigned. He holds a sword in his right hand, and a shield in his left. Nrisimha wears two necklaces, armlets, and wristlets. Hiranyakashyapu also has ornaments. The panel is full of movement and vigour. Nrisimha is seated in just the right position and shows his terrible aspect. With his lion-nails, he has pulled out the intestines of Hiranyakashyapu. The pain, the desperation and utter resignation on Hiranyakashyapu's face have been portrayed with great skill. The entire subject has been depicted with great imagination. Near the feet of Hiranyakashyapu is seen a female dwarf. Two more figures are seen near the right foot of Nrisimha. Narada who stands on the left side has a beautifully curved moustache. His right hand is on his head and he has a mischievous smile on his face. Pralhada who stands on the right shows pain on his face. The front teeth of Pralhada have been skilfully carved. Another male figure is seen on the extreme right. (iii) The next panel is a big one and shows the Gods of the Hindu Trinity, Brahma, Siva and Vishnu. Brahma has three faces and four hands He has a halo behind his head. He wears earrings, a rich necklace of pearls and sapphires, armlets, wristlets and a waist-strap. On his two sides are Sarasvati and Savitri Savitri stands on his left holding a chauri in her left hand. She has a peculiar hair-style Sarasvati on the right side shows a still different hair-style. Siva has four hands. He wears a high crown and is standing on a slightly raised platform with attendants. On his left is seen a standing Nandi. The male attendant on the right wears a crown, earrings, necklace and wristlets. Vishnu is four-handed and is standing on a slightly raised platform. He holds a cakra (wheel) in one of his left hands; on his right is a damaged mace. A female chauri-bearer is seen on his right. On the left is seen a standing figure of Vishnu's vehicle Garuda, in human form He is shown in the namaskara mudra and behind him may be noticed his wings. (iv) Next to the Hindu Triad is carved the Panchagni-murti of Parvati. Here, however, only two fires are noticed. The goddess is shown standing. She has four hands. In her left hand she holds a lotus on which her son Ganesa is seated. With two hands she holds a yoni-lingam which is placed on a double-petalled lotus. She wears a crown, rich armlets and bangles. Even her toes are adorned with rings. (v) This is a beautiful panel of Vishnu as Varaha. The Varaha avatara of Vishnu has been portrayed forcefully. The sculpture gives the impression of great force and is depicted with feeling. Here the Varaha has four hands. With one of his left hands, he is holding Prithvi or the Earth Goddess. She is picturised as a devi. Below are seen a Naga and a Nagini. (vi) Surya. In one of his hands he holds a lotus flower. He is heavily ornamented. On his two sides are two couples. The female figures

on either sides hold lotus buds and the male figures hold kalasas and spears. They are all ornamented. (vii) In the next panel, Uma-Mahesvara are seen playing a game of dice. The panel is extremely well executed. Uma is seated in the vama-lalitasana, on a cushion. Her posture and demeanour show great confidence and pride. She is playing dice with her husband, the dice board being between them. Her left hand is on the dice-board. Her hair-style is attractive and she wears a necklace. Her consort Mahesvara is seated in the ardhaparyankasana. He has four hands. In one of his right hands he is holding a cobra and in another dice. In one of his left hands he holds a trisula. He wears a crown, earrings, a necklace, garland, armlets and wristlets. Below is Nandi. He is standing gracefully and on two sides of him are smiling Ganas.

Left Side of Shrine-door

On the left side of the shrine-door, River Goddess Ganga is standing on a makara, slightly reclined to one side. She wears a crown, three necklaces, earrings, armlets and bangles. On her feet she wears ornaments and rings. Around Ganga is carved a beautiful torana.

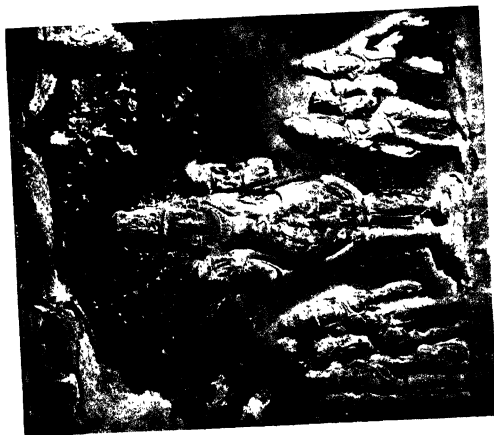
In the shrine is the linga. On the back wall is carved the Mahesha-murti in half-relief. This sculpture depicts the three aspects of Siva. Siva as Creator is called Vamadeo. He has the face of Uma and holds a mirror in one hand. The female face is symbolic of Creation. This aspect of Siva is shown on the left. The face in the middle represents Siva as Protector, and therefore, he is shown here smiling. This is the Tatpurusa aspect of Siva. The face on the extreme right shows Siva as Destroyer. In this 'Aghora' aspect he holds flesh in one hand and a citrus fruit in the other. The face looks ferocious. At Ellora twenty-eight figures of Mahesha-murti are carved.

Right Side of Shrine-door

On the right side of the shrine-door is a standing figure of the River Goddess Jumna. She has two hands. Behind her head is a halo. Her hair-style is beautiful. It is tied behind her head in a big bun. She wears earrings, two necklaces, armlets and bangles. Around her is a beautiful torana.

The Right Wall and Pillars

(i) *Ravananugriha-murti of Siva*: On the right side of the sanctum sanctorum of Lankesvara is the sculpture of Siva conferring blessings on Ravana. Parvati quarrels with her Lord Siva and runs away from him in great anger. Siva does not know how to placate his angry spouse. In the meanwhile, Ravana comes to Kailasa to seek the blessings of Siva. To draw Siva's attention he gets under Kailasa and begins to shake it. Parvati, in great fright, rushes back to her Lord. Siva is mightily pleased and gifts away his sword to Ravana who has unwittingly solved a domestic quarrel. Uma and Mahesvara are seen seated on the upper portion of the panel. They seem reconciled. Mahesvara is seated in the paryankasana. He has four hands In the right hands he holds a trisula and a serpent. One hand caressingly travels to Uma's waist. The frightened spouse of Siva has put one of her hands on her breast. She has her left leg folded and her right stretched below. Her coiffure is interesting. Below, five figures are observed in varying postures of panic. One of them is prostrate with fear. Another is crouched in fright. Below, Ravana is shown.

(ii) In the next panel, on the back wall of the side aisle, is the sculpture of Siva dancing the Nadanta. The sculpture is decorative and polished. The diadem of Siva is highly decorative and elaborately ornamented. His face shows great force. He has six hands. In one right hand he holds a damaru and in another a serpent. One of his

ELLORA Cave No. 16 (Kailasa) *Left*, Siva panel and *Right*, Mahishasuramardini both from Lankesvara

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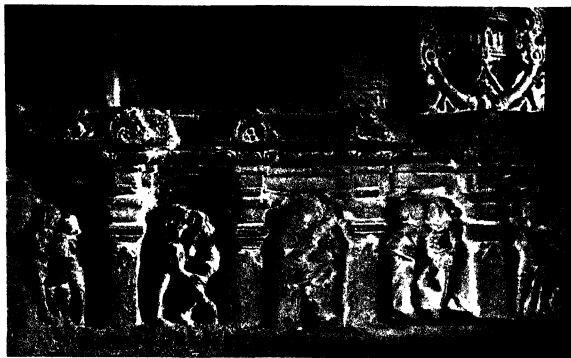
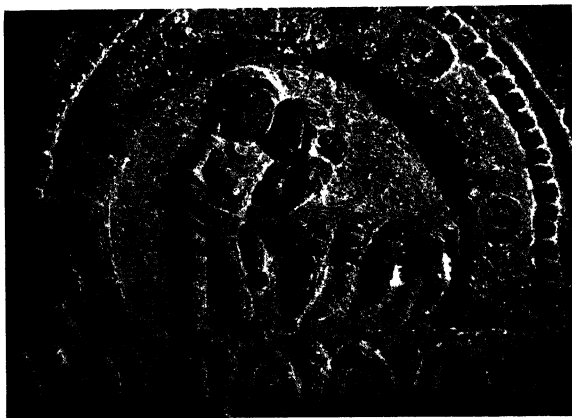
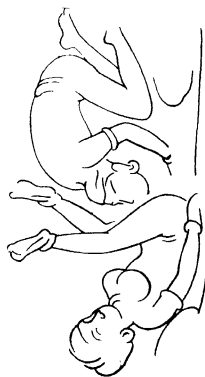
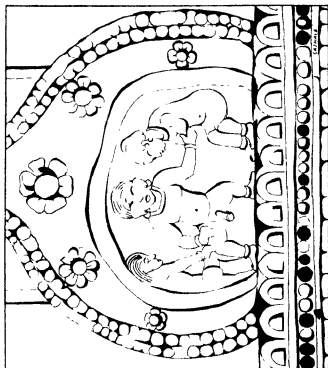
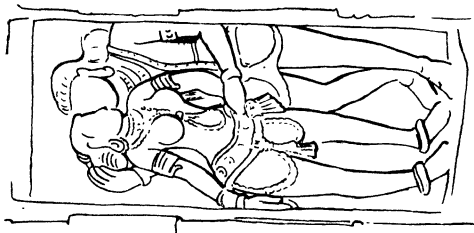
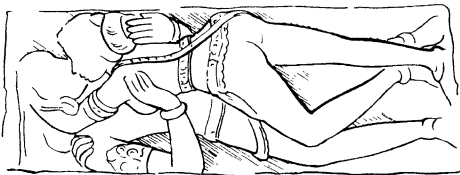
ELLORA, Cave No 16 (Kailasa) *Top*, panel showing Brahma, Vishnu and Siva from Lankesvara
Bottom Mahesha-murti-Siva, in the main shrine of Lankesvara

ELLORA Cave No. 16 (Kailasa) *Left* panel of Mahishasuramardini on the north wall of Rangamahal *Top* panel of Siva dancing, on the ceiling of Rangamahal

ELLORA, Cave No. 16 (Kailasa) *Top* erotic couples on a pillar of porch on north side *Bottom* erotic couples on the parapet wall of Lankesvara

ELLORA Cave No 16 (Kailasa) Erotic couples on a pillar of the Rangamahal
(Copyright by Department of Archaeology Government of India)

ELLORA Cave No 16 (Kailasa) Couple in a Pressure kiss

ELLORA, Cave No 16 (Kailasa) 'Vrikshadhirudhaka' or Tree Climbing" embrace

ELLORA Cave No 16 (Kailasa) *Left* mithuna couple (yoni-choshana) *Right* mithuna couples in the Rangmahal

ELLORA Cave No 16 (Kailasa) *Left* couple in Ghattitika kiss *Right* the Nimitika or Bashful kiss Both sculptures from the pradakshina path

legs is completely gone, while the other is half destroyed. The figure is heavily ornamented. He wears a beautiful apparel, appropriate for dancing. While dancing the Nadanta he has trampled on one of the rakshasas (Muyalaka). The sculpture is in full relief and has great force and vitality, the figure of Siva having been executed with great skill. The artist has been eminently successful in making the dance come alive out of the solid rock. He has given it life and movement, so that it does not remain dull but becomes vigorous and forceful. Below the figure of Siva are two figures of musicians. One is playing on the flute and the other on cymbals. On the right side of Siva are three figures, one male and two female. The male is half-seated. He is the rishi Bhringi. Beside him is seated a female, her head reaching his chest. Ganga is seen standing to her right. She has ornaments on her person. On the left side of Siva is a flying couple. Below is seen a seated female figure with a picture on her lap.

Sculptures on Pillars in Right Side Aisle

(i) *Siva.* Siva has three eyes. Behind his head is a halo. He had most probably four hands, but of these only one is intact. One of his legs is broken from the knee downwards, but the foot is seen on the earth below. The left foot is on the head of a dwarf. On the right side of Siva is a female figure. But her figure is much damaged. Two devotees are also noticed, one seated and the other standing, both in the namaskara mudra. One more male figure can be observed on this side of Siva.

(ii) *Uma-Mahesvara*: Mahesvara has three eyes. In one left hand he is holding a cobra. His consort Uma's figure is destroyed. One of her hands and two feet survive to remind one of her presence. Behind Siva is a fat man eating something, who provokes laughter. On the left side of Siva is a female dwarf. Above is a flying female figure. Below is Nandi.

(iii) *Siva*: Three-eyed figure of Siva. His right foot is on the earth and his left foot is drawn up and placed on a lotus flower. Below is a seated female figure holding a serpent in her hand. She wears two necklaces, armlets and bangles. Behind her is another female. She is standing and is ornamented. Above is a figure holding a sword in its right hand.

(iv) *Ardhanarisvara-murti of Siva*: Siva as half-male and half-female, right part male and left part female. The left part is graceful and rounded. But the breast is destroyed. The male part is manly. Behind the figure is a halo. A female dwarf is noticed on the right side of the Murti. Another female figure, ornamented, may be noticed on the left of the Murti.

(v) *Mahishasuramardini*: The Goddess Durga is four-handed. She wears a crown, a necklace, armlets and bangles. She holds a sword in one of her right hands Below her is the buffalo demon. The lion, the vehicle of the Goddess, has attacked the hind part of the demon-animal. The animal is shown to its neck. From the throat springs the demon in human form. He is shown crushed under the weight of the Devi and his face is contorted with pain. Durga's left leg is shown pressed heavily against the back of the buffalo. Her right foot is planted firmly on the ground. On the right side of the Goddess, a male figure is seen holding some weapon. He is in a flying posture and wears a crown, earlobes and a necklace.

On the ceiling of Lankesvara is a beautiful sculpture of Siva dancing the Lalitam. He has four hands. In one left hand he holds a damaru while another is in the gajahasta pose. One right hand holds a trisula and the other is broken. On the sides are Ganas and Parvati.

Pillars of Lankesvara

There are four types of pillars in this cave.

(i) The base is square. Above is a series of grooves. The shaft which begins above is huge in dimensions and square in shape. It tapers upwards. On the upper portion of the square shaft on the sides are garland designs and above that, floral designs. Above these are tiny arches with geometrical designs. These are in the upper portion of the shaft which curves above to give the pillar here the 'ardhaghata' form. Above is a series of grooves which are decorated with designs. On top of this is the square capital which touches the roof of the cave. On four sides of the capital are geometrical designs.

(ii) The base is square at the beginning and then runs into grooves. Above this is the amalaka. On the four sides of the amalaka, at angles, are floral and garland designs. At the corners are figures of dwarfs seated in the namaskara mudra. Above this is the purnaghata, then a round band of geometrical design, then an inverted lotus kind of design and then a rope-band, then again an inverted lotus design, and finally the amalaka which supports the ceiling.

(iii) The base begins as a square slab and then runs into grooves. The shaft above is of huge dimensions and is square in shape. On the upper portion of this square shaft, on the sides, are floral designs. In the centre of these sides are figures of Siva or other gods and goddesses. Above this is an octagonal band with a garland design. Above, in tiny triangles, are dwarfs or other designs. Then comes the amalaka which supports the roof.

(iv) The base is formed of a series of slabs. Above this the shaft begins On the upper portion of the shaft, on the sides, are floral designs On all the sides, at the centre, are figures of Yakshas or others. Above this the shaft becomes sixteen-sided and then it becomes octagonal with a garland pattern on it. Above these in tiny arches (which are inside triangular shaped floral designs) are figures of Yakshas and others The amalaka above this is fluted. It supports the roof. These pillars have 'salabhanjikas' which do not stand on the pillars, but stand at the angles to support the roof.

Plinth

The base of the Lankesvara cave is supported by elephants and every pillar on the sides is also supported by an elephant. On the parapet wall, outside, are twenty-three mithuna poses, some of which are very erotic. It would be interesting to find out as to how many of them conform to the eighty-four asanas of the Hindu Kama-Shastra. The mithuna couple shows the union of the male and the female, of 'purusa' and 'prakriti', which is responsible for Creation. The various mithuna poses are executed with great skill

Northern or Left Side Gallery

On coming down from Lankesvara cave, another small staircase leads to the approach of the Northern Gallery. This Northern Gallery contains twelve panels which are carved on its back wall.

The panels from left to right are in the following order:

(i) *Ravana offering his heads in sacrifice to Siva*: The first panel of the Northern Gallery shows Ravana as an ideal devotee. It depicts the story of Ravana offering his lotus-like heads in sacrifice to Siva It is this type of devotion that is necessary to reach God. This of course is not to be taken literally. It is not expected of a devotee who comes to the temple that he should first cut off his head, and then proceed to complete the pradakshina (circumambulation)! Because such a requirement would keep all devotees away from the temple. The sculpture only emphasizes the importance of devotion. It stresses the need of self-sacrifice and self-effacement in life. It is only when a man learns to sacrifice for others that he can reach God. On the upper portion of this panel, a lingam may be noticed on a yoni. On the three sides of the lingam, nine heads are seen. Below, Ravana is seated with his right leg folded and his foot and knee touching the earth. His left leg is

similarly folded, but only the foot touches the earth. He is holding his head with his left hand. In his right hand he holds a sword. He has placed it on the neck with a view to cutting his tenth head, as he has cut the other nine, in sacrifice to Siva. Behind Ravana is a water pitcher and in front of him, fire.

(ii) *Uma-Mahesvara*: Uma and Mahesvara are shown seated in the upper portion of this panel, the latter in the ardhaparyankasana. He has four hands. With one of his left hands he is drawing Uma close to him. Uma responds by entwining her consort with her right hand. Uma's breast touches the chest of Mahesvara. Her left leg is folded and her right leg spread out in almost a straight line to her left in an awkward position.

Below, on the lower portion of this panel, is another sculpture. It may be called "Arjunanugriha" or Siva's Blessing of Arjuna. It depicts the famous story of the penance of Arjuna and his worship of Siva. Siva, overcome by Arjuna's devotion, gives him the famous 'gandiva', the bow that never fails. Siva is seated on the left wearing a jatamukuta. He has two hands and wears earrings, a necklace and wristlets. Arjuna is standing on the right. His right hand is in the anjali mudra.

(iii) *Uma-Mahesvara*: Mahesvara is shown in the vama-lalitasana; one of his hands is in the abhaya mudra He has on his person a jatamukuta, earrings, a rich necklace and a garland With his left hand he is holding the yoni on which a lingam is placed. He has two hands. On his left is Uma, seated in the ardhaparyankasana. With her right hand she is helping her consort to hold the yoni on which a lingam is placed. Her left hand rests on her left lap. She has on her person, earrings, a necklace and bangles. On the lower part of the panel is a seated Nandi.

(iv) *Uma-Mahesvara in the alingana pose*: Mahesvara is seated in the vama-lalitasana. His right foot is folded in the ardhaparyankasana style. In one of his two right hands he holds a cobra. The other rests on the knee of his right leg. One of his left hands rests on the lotus-seat The other is on the head-dress of Uma. He wears a jatamukuta. Uma is seated on Mahesvara's left. With her right hand she has entwined her Lord. She is seated in the ardhaparyankasana. Uma's headdress is interesting; her person is adorned with earrings, necklaces, armlets and bangles. Below is a seated figure of Nandi.

(v) *Kevala Siva*: Siva is shown standing. He has four hands. One of his right hands is in the abhaya mudra and he is holding a rosary in it. The other right hand is in the vara mudra One of his left hands is in the vyakhyana mudra. The other left hand is in the katyavalambita pose. He has a jatamukuta on his head, and wears earrings, a necklace, a garland, armlets and wristlets. Near the right hand, which is in the vara mudra, Nandi's head may be noticed.

(vi) *Uma and Mahesvara playing chaucer*: On the upper portion of this panel Uma and Mahesvara are noticed playing a game of dice. Uma is seated to the left in the ardha-paryankasana. She is supporting her head on her left hand. Her down-cast face suggests dejection. Her face not only suggests it, but shows it. Her right hand rests on her right lap. She wears earrings, a necklace, armlets and bangles. On the right, Mahesvara is seated in the ardhaparyankasana. He has two hands. His left hand rests on his seat and with his right he is holding the dice. It is obvious from Mahesvara's looks that he is winning at the expense of his beloved wife, who obviously does not like it and shows her complete disapproval of her Lord's unjust and unfair victory over her. On Uma's head is a kirita-mukuta and her person is decorated with ornaments.

(vii) This sculpture is not yet identified. Is it Mricchakunda Rishi or is it someone else? Anyway, he has two hands. In the left he holds a bag, the right one being in the vara mudra. He stands inclined to the left, and the apparel he has on reaches to his feet. He wears earrings, a necklace, armlets and wristlets.

(viii) *Ravananugriha-murti of Siva*: Siva and Parvati are seated on Kailasa. Siva's

right leg is folded, but the left is spread out almost in a straight line to the right. He is four-handed. In one of his right hands, he holds a serpent. The other rests on the knee of his right leg. One of his left hands rests on Kailasa. With the other he draws his wife close to him. His hand is noticed on the left arm of Parvati. He has on his head a jatamukuta and wears earrings, a necklace, garland, armlets and wristlets. On his left is Parvati. With her right hand she has entwined the left hand of Siva. Her pose is very peculiar, but is most natural. She is like this through fright caused by the shaking of Mount Kailasa by Ravana. Her right leg is folded, but the left is spread out at an angle to her left. Her left hand rests on the knee of her left leg. In the lower part of the panel is noticed a half-finished figure of Ravana.

(ix) *Uma-Mahesvara in the alingana pose*: Mahesvara is seated on the left, in the paryankasana. He is four-handed. In one of his right hands he holds a serpent. In one right and one left hand, he holds a bow. The other left hand is used for embracing Uma. His hand is noticed on her left arm. On his head is a jatamukuta. On his left is Uma. Her right hand rests on the left lap of Mahesvara. She is seated in the ardhaparyankasana. Her left hand rests on the knee of her left leg. Her person is adorned with earrings, a necklace, garland and bangles Uma and Mahesvara are seated on a seat or throne. Below their seat is a seated figure of Nandi.

(x) *Uma and Mahesvara playing chaucer*: Mahesvara is four-handed and is seated in the ardhaparyankasana. This time Uma seems to have had her sweet revenge. She has avenged her former humiliation by this triumph over her Lord. Mahesvara seems to have lost completely, for here he is holding the right hand of his wife Uma, in which she is holding her dice. He is beseeching her to stop the game and play no more. Uma is on the point of throwing down the dice but is restrained by her Lord from doing it. His desire to stop the game is clearly [written on his face. Uma naturally feels elated, triumphant and happy.

One of his right hands is in the tarjani mudra and the other rests on his right lap. With one of his left hands he is holding the right hand of Uma and the other rests on the earth. On his head is a jatamukuta. Uma is seated in the ardhaparyankasana. Her right hand is held by her Lord, while her left rests on the ground. She has tied her hair behind her head in a big knot. She wears earrings, a necklace, armlets and bangles. Below is a standing figure of Nandi accompanied by Ganas.

(xi) *Siva with Rama and Laxmana*: Siva is standing. He has four hands. One of his right hands is in the katyavalambita pose. In the other right hand he holds a khadga. One of his left hands is in the vyakhyana mudra. In this he holds a serpent. The other left hand is in the vara mudra. Near this left hand are seen Rama and Laxmana. Siva is obviously granting them his blessings. The vara mudra indicates as much. Rama and Laxmana are seated on their knees, their hands folded in the namaskara mudra. Siva wears a jatamukuta and on his person are ornaments. He looks calm, serene and majestic. He is obviously pleased with the prayers of the two brothers, one of whom is seen with a bow.

(xii) *Siva protecting Markandeya from Yama*: This sculpture shows Siva springing from the lingam to protect his great devotee, Markandeya. He has not yet wholly come out, for one of his legs is still inside the lingam. Siva is in the alidhasana He looks very majestic and full of action. His left foot has been placed firmly on the waist of Yama, the God of Death. Yama has come to take away the life of Markandeya. Siva is keeping Yama away from his devotee. Yama seems bewildered and meekly submits to his lord Siva. Yama is merely the servant of Siva and does his job at Siva's bidding, as Siva is the God of Destruction. Yama bends down on his knees and begs forgiveness of his Lord. Siva has four hands. One of his right hands is in the katyavalambita pose, the other is partly broken. One of his left hands is in a position to give a blow to Yama.

His other left hand rests on the knee of his left leg. He wears a jatamukuta, two necklaces, earrings, armlets and wristlets. The devotee Markandeya is seen seated near the lingam from which Siva has issued forth to save him. Yama is seen on the right, bowing down on his knees before his Lord in respectful submission. He wears earrings, a necklace and wristlets.

Eastern Gallery

There are nineteen panels in the Eastern Gallery. From left to right, they are in this order:

(i) *Siva Kalyanasundara-murti*: Siva and Parvati are seen standing in this panel. They both look graceful, their faces being lit up with intense love. The figure of Parvati deserves notice. The graceful curve of her body is charming She is standing slightly inclined and makes a beautiful picture of a bride. She looks extremely coy and can be seen visibly blushing Her slightly bent face lends great charm to her person. Her demeanour is extremely natural, as the sculpture depicts her marriage with Siva. She is a bride and looks like one. The artist of Ellora has, with perfect ease, carved out of mere stone a loving and blushing bride.

Siva is four-handed. In one of his left hands he is holding a lotus flower. The other left hand is kept on Parvati's shoulder. In one of his right hands he holds something indistinct. His other right hand is on the hand of Parvati. No wonder that with two of Siva's hands on her young person, Parvati should blush so much. On Siva's head is a jatamukuta and on his person he wears earrings, a necklace, garland, armlets and wristlets. Parvati, the young bride, is similarly ornamented. Below, Brahma is seated before a fire. On his three heads are mukutas. He has four hands.

(ii) *Andhakasuravadha-murti of Siva*: Siva is standing in the alidhasana. His right leg is straight and backward and his left is folded and kept on the head of one of the demons springing from the blood-drops of the demon Andhakasura. Siva has six hands In one right hand he holds the damaru. The sounds of the damaru are made when Siva is dancing the Tandava or when he is triumphant over his enemies. In the later case it is a cry of victory. In one left hand he holds a kapala. In one left and one right hand he holds a trisula which has been driven into the heart of the demon The point of the trisula has penetrated the body of Andhakasura and come out of his back. With the remaining two hands, he is probably holding a gaja-chamara (i.e. the skin of an elephant). On his head is a jatamukuta. On his right is seen an elephant head representing Gajasura. Near the left foot of Siva is seen Kali, holding a bowl to catch the blood-drops of the demon. Besides her, Parvati is seen seated on a stool.

(iii) *Siva as Tripurantaka or the killer of the demon Tripura*: Siva has three eyes, the third being in the forehead. It is usually in a perpendicular position. Siva is standing on a chariot of horses driven by Brahma, who acts as his sarathi (i e., chariot-driver). The chariot is very well executed. Siva has six hands. Two of his hands are engaged in discharging an arrow from his formidable bow. The positions of his various hands suggest great determination and the desire to use his entire force. In one of his left hands he holds a khatwanga, another supports the hand that holds the bow. One of his right hands holds a trisula and another a parasu. On his head is a jatamukuta. Brahma who acts as the sarathi of Siva holds a whip in his right hand.

(iv) *Uma-Mahesvara in alingana pose*: Mahesvara is seated in the ardhaparyankasana. In one right hand he holds a damaru. The other is in the vara mudra. One left hand holds a trisula and the other entwines Uma. The left hand of Mahesvara takes a round and rests on the left arm of Uma. Mahesvara wears a jatamukuta, earrings, necklace, armlets and wristlets. Uma is seated in the savya-lalitasana. Her right hand rests on the

left lap of her Lord. Her left hand is on her own right leg. Her face is upturned towards her Lord. Her hair is tied in a big knot behind her head and she wears earrings, a necklace, garland, armlets and bangles. Below is a seated figure of Nandi.

(v) *Kevala Siva*: Siva is standing and is four-handed. In one left hand he holds a damaru. Another is on the waist. In one of his right hands he holds something indistinct. He wears a jatamukuta, earrings, a necklace, a garland, armlets and wristlets.

(vi) *Lingodbhava-murti of Siva*: In this panel, right in the middle, is seen a lingam. It is as a matter of fact an agni-stambha. Once Brahma and Vishnu fell to quarrelling as to who was the First Creator. Each one of them claimed to be That One. While they were thus engaged in dispute, suddenly an agni-stambha sprang up between them. Neither of them could see its top or its bottom. It was therefore decided that either of them who could discover its top or bottom should be regarded as the First Creator. But neither of them succeeded in the task. And then suddenly from the agni-stambha, Siva sprang up in the middle. Then they knew that it was Siva who was the First Creator and in recognition of this, they accepted his supremacy and folded their hands in the namaskara mudra. Siva is seen in this sculpture in the agni-stambha. He has two hands. One hand is in the abhaya mudra which means that he is granting protection to Brahma and Vishnu. His left hand is on the waist, in the katyavalambita position. He wears a crown, earrings, necklace, garland and armlets

On the two sides of the agni-stambha are seen Brahma and Vishnu. Two figures of Vishnu are seen on the right, one standing on the earth with folded hands, wearing crown and ornaments. Below is seen an elephant face. Below this is another figure of Vishnu, trying to find out the bottom of the agni-stambha. On the left side of the agni-stambha are two figures of Brahma, one standing on the ground with hands folded, the other is in a flying posture to find out the top of the agni-stambha.

(vii) *Umasahita-murti*: Siva is shown standing. He has four hands. One right hand is in the abhaya mudra and the other holds something which has now become indistinct. In one left hand he holds a cobra and the other is on his waist He wears a jatamukuta. On the right side of Siva is a pot-bellied figure seated on a pedestal. Below this is an elephant. On the left side of Siva is Parvati seated in the vama-lalitasana, adorned with earrings, two necklaces, a garland, armlets, and bangles. All the figures are carved inside a torana. Above the head of Siva is a flying Vidyadhara.

(viii) *Harihara*: The right side shows Hara and the left Hari. Hara or Siva has a jatamukuta. In one right hand he holds a trisula. The object in the other hand is indistinct. On his right side is Nandi. Hari, who is on left, shows cakra in hand, the other being on Kati. On his left is his vehicle Garuda. Harihara is heavily ornamented.

(ix) *Vishnu* is seen standing, two of his hands being in the anjali mudra. In one left hand he holds a conch and in one right he holds a padma (a lotus). He has a beautiful smile on his face. On his head is a jatamukuta and he wears earrings, a necklace, armlets and wristlets. On the right side of Vishnu is a devotee seated with folded hands.

(x) *Kevala Siva*: Siva has four hands. In one right hand he holds a serpent. The other is in the abhaya mudra. One left hand is in the katyavalambita pose and the other holds probably a flower. On his head is a jatamukuta. Nandi is seated on the right below.

(xi) *Brahma*: He has four hands and three heads and is in a standing position. One right hand is in the abhaya mudra and the other is holding something indistinct. One left hand is in the katyavalambita pose and the other holds a kamandalu. Brahma wears a jatamukuta, earrings, a necklace, yajnopavita, armlets and wristlets. On his right hand is a goose.

(xii) *Kevala Siva*: Siva is seen in a standing position. He has four hands. One right hand is in the abhaya mudra. The other holds something indistinct. One left hand is in

kataka-simhakarna position. Another is in the katyavalambita pose.

(xiii) *Siva with Nandi and devotee*: Siva is seen standing slightly reclined. He is four-handed. In one hand he holds a damaru and the other is held in the abhaya mudra. One left hand holds a serpent and the other is in the katyavalambita pose. A Nandi's head is noticed on his right and on his left a devotee standing with his hands in the namaskara mudra.

(xiv) *Siva as Kapala Bhairava*: Bhairava is four-handed. One right hand is in the katyavalambita pose. A kapala is seen in one of his left hands. Bhairava wears a garland, a jatamukuta, earrings, a nice necklace, armlets and wristlets. On the left of Bhairava is probably Parvati. She is shown small in stature and naturally so. Bhairava is the violent and aggressive form of Siva and so is shown big whereas Parvati is shown in her normal stature. She has her left hand in the katyavalambita pose. Above, on the two sides of Siva may be noticed flying Vidyadharas.

(xv) *Siva as a Dancer*: Siva dancing the Lalitam. He has four hands. In one right hand he holds a damaru. The fingers of the other hand are closed. One left hand is in gaja-hasta pose. The other holds a trisula. His left leg is on the earth but bent at the knee, in a typical dancing pose. The foot of the right leg touches the knee of the left leg. The dance pose is well portrayed. It has grace and majesty The artist has succeeded in giving it movement.

(xvi) *Siva*: Siva is in a standing position. He is four-handed. One left hand holds a trisula and the other is in the katyavalambita pose. One right hand is in the tarjani mudra and the other just hangs loose on the right side. Siva has a jatamukuta on his head and the usual ornaments. On his left is a devotee and on his right, above, are flying Vidyadharas.

(xvii) *Siva as Bhairava with Parvati*: Siva has four hands. He is standing holding a trisula in one of his hands, the other being in the katyavalambita pose. One left hand touches the head of Parvati and the other touches her right breast. Bhairava wears a jatamukuta on the head and earrings, a necklace of human heads, armlets, and wristlets. Parvati is standing with her face slightly upturned. She is ornamented.

(xviii) *Siva as a Bramhacharin trying to extricate himself out of a lotus pond with the help of Parvati*: Siva posing himself as a Bramhacharin is testing Parvati to find out the depth and intensity of her love for him He gets himself in a lotus pond and then asks Parvati to extricate him from it. Siva is shown four-handed. In one right hand he holds a trisula and the other is in the katyavalambita pose. The fingers of the hand which is kept on the waist are skilfully drawn. One left hand is in the vismaya mudra The other hand is held by Parvati to pull Siva out of the lotus pond. The figure of Siva has been carved out with great skill. The figure has gained in force because of the skill of the artist. Parvati's figure is much smaller in comparison to Siva's but her form has grace and feminine charm.

(xix) *Siva and Parvati*: Siva has four hands. In one right hand he holds a trisula. The other is in the katyavalambita pose. One left hand is in the vismaya mudra. The fingers of the other hand are broken. Siva looks imposing On the left side of Siva is seen a small figure of Parvati. Her hair-dress is very interesting. She wears the usual ornaments.

The Southern Gallery

There are twelve panels in the Southern Gallery. From left to right they are as follows:

(i) *Ardhanarisvara*: Siva as Ardhanarisvara. The story is told of Brahma's efforts at Creation. He created a man and waited for procreation to begin. But nothing happened. So he came to Siva. The latter took the form of half-male and half-female. Brahma immediately understood his mistake. For Creation man was not enough. Woman was absolutely essential. Incidentally this story supports the version of 'Siva Purana', of Siva being Creator, Protector, and Destroyer, though rather indirectly. Ardhanari is

depicted in pictorial art or sculpture as right half male and left half female. Here Ardhanari has four hands, the right ones are male and the left ones are female. One right hand holds a trisula and the other is in the katyavalambita pose. One left hand holds a mirror and the other hangs loose at the side. The right side is rough and manly and the left side is smooth and rounded. On the head of the murti is a kiritamukuta and on the person, two necklaces, earrings, wristlets and bangles. On the right side of the murti is a Nandi.

(ii) *Kevala Siva*: Siva is standing inclined to the left. He has four hands. He probably holds a serpent in one right hand, the other hangs loose at the side. One left hand is in the katyavalambita pose and the other probably in the kataka-simhakarna pose. He wears a jatamukuta and other ornaments. On his right below is Nandi.

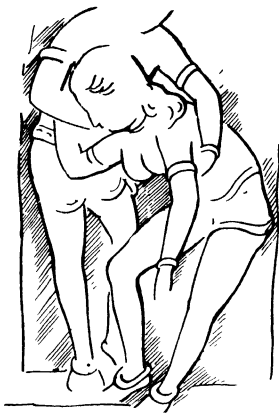
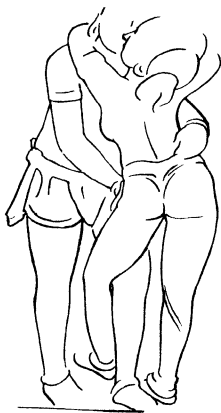
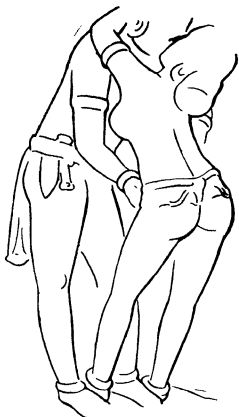
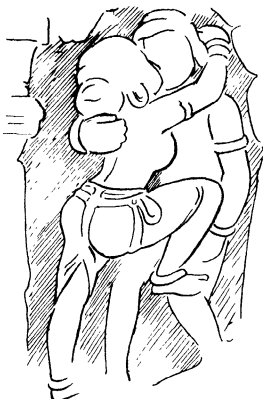
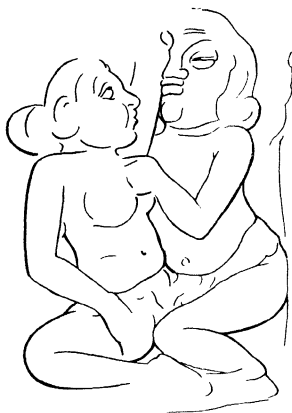
(iii) *Brahma trying to pull up the lingam*: Brahma has three heads and four hands. With two hands he holds the lingam firmly in an effort to uproot it. His legs are all poised for that act. He is standing in the pratyalidhasana, i.e , his right leg is folded and uplifted, while his left leg is straight behind. In one right hand he holds a sword. In his left hand he holds something indistinct. He wears a crown, earrings, a necklace, armlets and wristlets.

The next eight panels beginning with the fourth depict Vishnu, the second of the Hindu Triad, in different avataras or incarnations.

(iv) *Nrisimha Avatara of Vishnu*: This is the incarnation Vishnu takes to vindicate himself before his young devotee Pralhada. Nrisimha is half-man and half-lion. He has four hands. One of his right hands is in the chapata-dana mudra (that is, a position taken by the hand to slap a person.) One left hand holds a conch. With the remaining two hands he is opening the stomach of Pralhada's demon-father Hiranyakashyapu. Nrisimha is seen in the pratyalidha sana. On his head is probably a kiritamukuta and on his person, earrings, a necklace, yajnopavita, armlets and wristlets. Nrisimha, the form taken by Vishnu to kill the asura king Hiranyakashyapu, is terrible. The artist, intimate with the subject, has made it come out alive, so that Nrisimha looks very ferocious. His face shows all the fury contained in his breast. For the asura king Hiranyakashyapu has rough-handled the gods for too long. This was Vishnu's chance to be quits with him. The artist has fully conveyed the story with full force, and the sculpture has gained in vitality. It is an excellent panel.

(v) *Seshasahi Narayana*: This is Vishnu as he really is. He is given the appellation of 'Seshasahi' because he sleeps on the serpent-king Ananta. His head is protected by the hoods of the cobra. Here Vishnu is in the sayana (sleeping) position. The coils of the enormous serpent are seen below and form his bed. Above his head are noticed the seven hoods of the cobra. Narayana has four hands. One of his right hands is seen below his body. The other right hand is seen below his head. One left hand rests on his lap and the other is on the navel from which the lotus springs to support Brahma. Below are seated five Ayudha-purusas.

(vi) *The Krishna Avatara of Vishnu; or Krishna lifting the Mountain Govardhana*: This is the story of Krishna lifting the Mount Govardhana to save the people and cows of Gokula from the fury of Indra, the God of Thunder, Lightening and Rains Krishna has four hands. With two, he is lifting the mountain. One left hand is on his left lap. One right hand is in the abhaya mudra. He is standing in the alidhasana. His left foot is on the head of a dwarf. Human figures and cows can be noticed below.

(vii) *Vishnu as Trivikrama*: This tells the story of king Bali, who became the Lord of Earth, Heaven and Sky. The gods lived in terror of him. In spite of his great power, king Bali was an extremely charitable person and never refused a gift to a Brahmin. Vishnu, wishing to destroy him, took the form of a Brahmin dwarf and approached the king for a gift of as much land as his short legs could cover within three paces. The gift

ELLORA, Cave No 16 (Kailasa) *Top*, an intimate embrace *Bottom* couple in the 'Avapitika' kiss
Both sculptures from the balustrade wall of Lankesvara shrine

ELLORA, Cave No 16 (Kailasa). *Top*, the "Tilatandulaka" embrace *Bottom*, the "Latavesthitaka" or "Creeper" embrace

ELLORA, Cave No 16 (Kailasa) *Top*, couple in the "Vrikshadhirudhaka" or "Tree Climbing" embrace
Bottom, couple in "Kshiraniraka" or "Milk and water" embrace.

ELLORA, Cave No 16 (Kailasa) *Top*, an erotic couple *Bottom*, the "Piditika" or "Pressure" embrace with a "Akrishta" or "High Pressure" kiss

being granted, the dwarf assumed a giant form and covered the whole earth, heaven and sky in two paces, and with the third, pushed Bali into the nether-world.

Vishnu as Trivikrama Vamana is shown with six hands. In one right hand he holds a mace, in another a wheel, and in the third right hand a sword. In one left hand he holds a conch, in another a shield. The object in the third is not clear. He wears a kiritamukuta, earrings, a necklace, etc. One of his legs rests on the earth, the other is lifted above and reaches the level of his shoulders. The face of Trivikrama looks serene. The Brahmin Vamana is seen below. He is plump and holds an umbrella above his head. In front of him is the charitable minded king Bali. He is being bound by garuda, the vehicle of Vishnu. The entire composition reveals the skill of the artist

(viii) *Vishnu on Garuda*: Vishnu is seated on his vehicle. He has four hands, two of which are seen on his lap In his other left hand he holds a conch. In the other right hand is noticed a cakra. On his head is a kiritamukuta. Garuda, his vehicle, is in a flying posture. He is shown as a man with wings. He wears a short pant.

(ix) *Vishnu as Varaha*: This panel shows Vishnu as Varaha (i e., boar). The story is told that Vishnu taking the form of a boar, brought the earth out from the water. Here Varaha is shown to have a human body with the face of a boar. He has four hands In one right hand he holds a cakra. In one left hand is seen a padma. With the other left hand he is lifting the Prithvi, i e , Earth. The Earth Goddess is seen on the joint of his left hand.

(x) *Kaliya-mardana*: This is the story of the defeat and humiliation of the Serpent Kaliya at the hands of Krishna, an avatara of Vishnu The story is told of an enormous serpent Kaliya, who had his abode in the waters of the sacred Jumna He poisoned the waters of the ancient river and was much feared by the people Once, Krishna while playing with a ball with his friends, threw the ball with great force, dropping it in the Jumna. Krishna entered the water and was attacked by the serpent-king Kaliya. Krishna fought with Kaliya with courage and subdued him. In this panel Krishna is shown with four hands. One of his right hands is in the abhaya mudra In one of his left hands he holds the conch. The other rests on the knee of his left leg. His left foot is placed on the Serpent Kaliya who is shown in human form but who can be recognised by his hoods and tail. Krishna with one of his right hands holds the tail of Kaliya. The latter is seen trying helplessly below to extricate himself from the hands of Krishna.

(xi) *Vishnu with Devotee*: Vishnu is seen in a standing position He has four hands. Behind his head is a huge halo. Most of the gods here have halos behind their heads In one right hand he holds a mace and the other is in the vara mudra. In one left hand he holds a cakra The other left hand is in the katyavalambita pose. On his head is a kiritamukuta. Vishnu's face is calm and serene On his left is a devotee with his left leg kneeling and right leg folded with foot on the ground. His hands are folded in the namaskara mudra.

(xii) *Gauri*: In one right hand, she holds an akshamala. The other right hand is in the vara mudra. In one of her left hands she holds a pitcher and in another something indistinct. She has a halo behind her head. She wears a kiritamukuta, earrings, necklace, armlets, wristlets, and bangles.

With the twelfth panel, the Southern Gallery comes to an end. A staircase on the side leads to the right side courtyard below. On walking a few steps, another staircase, newly constructed, will be noticed. Facing this staircase, on the plinth of the Rangamahal (Kailasa), is a huge panel of Ravananugriha-murti Siva, in almost full relief. Siva, who is seated here, has only two hands. One right hand is in the vismaya mudra This shows surprise. In this hand he holds a parasu. His left hand rests on his seat. The face of Siva is now defaced. Uma or Parvati is seen on the right. She clings to her Lord

in fright, holding on firmly to the right hand of Siva. The position of her body and the expression on her face show great fear. Her entire posture is very eloquently expressive of the raging fear in her heart. She is shown wearing earrings, a necklace, armlets and bangles. To her left a maid-servant is seen running away in panic. The curves of her body as she turns to run away give a lucid expression of her great panic. The maid-servant shows quick movement. The sculpture of this female attendant is a triumph of Ellora art. The panic has not remained confined to her, it has spread to everybody present, with of course the exception of Siva himself and the dwarapalas The musicians entertaining the celestial couple are seen in amusing postures. They are noticed running away in great haste, carrying their instruments on their heads and in their hands. Only Siva and the dwarapalas are calm. Siva puts his foot firmly down to imprison Ravana under Kailasa. His face shows the calmness and the serenity of his heart and his utter contempt of fear. His door-keepers, with full faith in their Lord, are also unperturbed. The entire panel shows life and movement and is typical of Hindu Art. It is full of vigour. The Hindus loved to depict life as it was lived and liked to portray it as such. With a hammer and chisel in their hands they could perform miracles. They fashioned out men, women, animals, birds, trees, with equal facility. In matter of composition they were second to none. The compositions of Ellora never look artificial or ill-arranged. Every figure fits in perfectly in the whole scheme, and yet every figure has its distinct individuality. That is the glory of Ellora, and especially of Kailasa.

The staircase from which an excellent view of Kailasa can be obtained leads to the second storey of the southern side Here, no sculptures are noticed, excepting two dwarapalas, who stand as guardians of a well-executed chamber. They are on the two sides of the door which leads to this chamber. A dark staircase leads to the third storey On the ceiling of the veranda is a beautiful lotus flower. A small door in the veranda leads to a sort of a shrine, which is now partly fallen. But the pillars inside the shrine are still intact, and the brackets of these are still in excellent condition.

On coming back to the courtyard on the right side, again another staircase is seen which leads to what is known as 'The Hall of Sacrifice'. On the pillars that support this hall, two female figures are noticed. They are well proportioned and add to the charm of the exterior of the Hall. Their hair-styles are attractive. They are both attended by one male and one female dwarf. A number of broken figures are seen on the three side walls of the Hall, which must have been excellent when first excavated. But now, the hands of the vandals can be seen upon it to the grief of the visitor. It would be better to begin from the right or from the western wall. Incidentally it may be mentioned that the figures of the Hall are completely detached from the back walls.

(i) *Durga*: She is seated on a lion which is seen rearing. She is four-armed. She holds a trisula in one right hand. The other right hand is partly broken. The left hands are also partly broken. Therefore, the objects in them cannot be seen. She has a halo behind her and wears a crown, two necklaces, one garland, armlets, bangles and a waist-band.

(ii) This is Chamunda seated on a lotus. She has six hands. She holds a trisula in one right hand, the others are broken. In one left hand she holds a parnadrona containing laddus. The other two are broken.

(iii) Kala is shown emaciated, the ribs of his chest and all his other bones being clearly depicted to the horror of the visitor. Kala wears two skeletons as his earrings, a garland of serpents, two skeletons (or dead bodies) as his waist-band. The sculpture looks frightening. Kali is seen behind.

On the southern wall are carved in full relief the Astamatrikas, with Ganesa. (i) *Ganesa*: Ganesa has four hands. In two he holds chauris. In one right hand he holds a serpent and in the left hand is a cup filled with laddus. He is seated in the ardhaparyankasana on

a lotus seat. His trunk is broken. He is wearing a garland of serpents. (ii) *Varahi*: Varahi is the consort of Varaha (Vishnu). Below is seen a jackal. She is seated in the vama-lalitasana. (iii) *Indrani*: Indrani is seated in the ardhaparyankasana. Only her legs and the elephant now remain to provide a clue to her former existence. The elephant seems to have bent down as if to allow somebody to sit on its back. (iv) *Varahi* (?): She has four hands. She is seated in the ardhaparyankasana on a lotus seat. A buffalo is noticed below. (v) *Vaishnavi*: She is seated in the paryankasana. She is wearing two necklaces and one garland. She is seated on a lotus seat. Garuda is seen below in human form, but with wings. (vi) *Kaumari*: The bust is gone. She is seated in the ardhaparyankasana. She has a child on her right lap. She is seated on a lotus seat A peacock is seen below. (vii) *Mahesvari*: She has four hands. One right hand holds a trisula, while the other is broken She is seated in the ardhaparyankasana with a child on her lap. She has a halo behind her head, a crown, two necklaces, garland, armlets, bangles and anklets. (viii) *Brahmani*: Brahmani has lost her head. She has four hands. She is seated in the paryankasana, on a lotus seat. She wears a necklace, garland, armlets and bangles. Below is seen a goose. (ix) *Parvati* (?) *on bull*. She is seated in the paryankasana. Her bust is gone.

Four more figures are seen on the eastern wall. (i) A smiling dwarf, next to Parvati, seated in the paryankasana. He is shown wearing ornaments. (ii) A female chauri-bearer. She is seated on a lotus in the vama-lalitasana. She holds a chauri in her right hand, while her left hand rests on her lotus seat. (iii) A queen, seated in the vama-lalitasana. Unfortunately her head is lost. She has on her person two necklaces, a garland, armlets, bangles and anklets. (iv) A female chauri-bearer. She is seated in the ardha-paryankasana on a lotus seat. She holds a chauri in her right hand, while her left hand rests on the lotus seat of the devi. She is adorned with ornaments

Coming down the staircase of the Hall of Sacrifice, a small cave is seen in front. It has an antechamber and a shrine. On the ceiling of the antechamber will be noticed a beautiful lotus On two sides of the broad entrance are seen two female door-keepers. The entrance is in the form of a torana which is lavishly carved. The female dwarapalikas have umbrellas over their heads and remind one of similar figures in the Jain caves. Both of them hold pitchers in their hands. They are both accompanied by attendants. These figures are very different from all the rest in Kailasa, excepting those of the River Goddesses Ganga, Jumna and Sarasvati. They are very delicately chiselled out and look extremely fragile. They are also smaller and thinner. Though they are much slimmer than the other figures of Kailasa, they yet have great feminine charm. It is obvious that they have been carved later, perhaps even after the shrine of the River Goddesses. The figures show a distinctly Pallava influence and so could not have been carved earlier.

Inside the shrine, if it can be so called, is a sculpture on the back wall, probably of Siva and Parvati.

The Main Temple: *Rangamahal*

The main temple of Kailasa is approached through two staircases, one of which opens into the northern and the other into the southern courtyard. These staircases lead to the portico of the Kailasa temple. On the ceiling of this portico is noticed a nicely carved lotus flower and a number of paintings which probably belong to the 9th or 10th centuries. It would thus seem that Indian painting tradition was continuous and there was no break in it as suggested by some scholars. The paintings of Kailasa, the Ganesa cave of Ellora and the Jain caves are datable from 8th to 11th centuries.

The door-frame of the entrance gate of Rangamahal is decorative. On two sides of the door are two female dwarapalikas with attendants. On the door-jamb are a number

of mithuna figures, some of them being very erotic. Besides these there are two more male dwarapalas on the two sides of the door. Here Siva is acting as door-keeper. Both these dwarapalas are three-eyed and four-handed and wear decorative crowns, rich necklaces, garlands and waistbands. They are holding serpents in their hands and are shown reclining against big maces.

On the left side of the portico of the Mahamandapa is the Gangadhara-murti panel. It tells the story of the Sagara-putras and the Descent of the Ganges. Sagara was a mighty king. He decided to perform the Asvamedha. Indra, the king of the Gods, carried the horse to the asrama of the sage Kapila. The 60,000 sons of Sagara came to the asrama of the sage in search of the sacrificial horse. They found the horse there. Without thinking, they attacked him. Kapila, in great anger, burnt all the sons of Sagara to ashes. The grief-stricken Sagara appealed to the sage to undo his curse, which he could not do. He, however, told him that his great grandson would save the Sagara-putras by making the heavenly Ganges descend to the earth. The great grandson of the king, Bhagiratha, practised great penance and persuaded the Ganges to come down to the earth. But when he realised that the Earth would not be able to bear the Ganges, he again practised severe penance and obtained a boon from the mighty Siva. Siva agreed to receive the Ganges in his matted hair.

In the sculpture, Bhagiratha is shown practising penance at the top left corner. He is standing on one leg. Siva who receives the celestial river in his matted hair is seen standing on a bent figure. He wears a mukuta, a necklace, a garland, armlets and wristlets. Parvati is seen standing on his left, on a lotus. She looks very graceful. Siva's left hand is seen on Parvati's head. The river goddess Ganga is seen descending gracefully on the jata of Siva. Below are boulder-like things. They are the ashes of the Sagara-putras.

Further left is a very beautiful panel depicting the protection of Markandeya from Yama. Siva can be seen springing up from the lingam to rescue Markandeya.

On the right side, outside the porch, is the sculpture of Lingodbhavamurti-Siva. In the centre is the agni-stambha, showing a figure of Siva. On the left side of the agni-stambha is one flying figure of Brahma and one in namaskara mudra. On the right is a standing figure of Vishnu in namaskara mudra and the other thrusting its head into the earth.

Further right is another panel showing Brahma seated in the paryankasana.

The Main Hall

The main hall of Kailasa is of substantial dimensions. It is 57′ by 55′. Sixteen nicely carved pillars support the roof of the hall. Four rows of pillars divide the hall into four corridors and a central nave. The pillars are of two types. (*i*) The base is first of square shape. It then curves inward and then outward. The shaft which begins above is of square shape and big in size. The shaft first shows floral and then bird designs in two horizontal bands. Above in tiny chaitya-type false windows are carved mithuna figures, figures of gods, goddesses, yakshas, yakshinis, floral and animal designs. These are supported by floral motifs Then follows a perpendicular floral band for some length. Above is a garland and floral design and then two floral bands. Above this, the square shaft becomes first, eight-sided, then sixteen-sided and then fluted. Here, at the four corners are lions, other animals or dwarfs, who support the floral band above Above is a purnaghata At the corners are animal or floral designs. Then the shaft becomes square and is decorated with a floral design. The capital is huge and four-sided.

(*ii*) At first the base is square in shape and then is grooved. The shaft which begins above is big and square. It first shows a floral pattern, then a band with a geometrical design with floral motifs; above, in tiny chaitya windows are mithunas, yakshas, floral or other decorative motifs. Above this rises a floral band to touch a horizontal garland carved at

some distance. Above (only on one pillar) on all the four sides of the square shaft are carved beautiful scenes of the churning of the ocean by Suras (Gods) and the Asuras (demons) (this is on the second pillar from the left, in the first row of the left corridor). One side shows the Gods and the demons churning the ocean, the other depicts the scene of the coming out of Lakshmi and a horse, the third shows the emergence of the elephant Airavata and the fourth shows the drinking of the poison by Siva in an effort to save the Gods from it. Above on the square shaft are tiny Ajanta arches containing figures. Above this begins the base of the huge capital. It rises in bigger and broader tiers, and ultimately supports the huge four-sided capital.

On the ceiling of the central hall is a beautiful panel depicting Siva dancing the Lalitam. Siva has six hands. With two hands (one right and one left) he is holding a huge serpent. One left hand is in the gaja-hasta pose. A third left hand hangs gracefully on one side. One right hand goes up while dancing One is resting on the shoulder of Parvati. The legs of Siva are parted to take a beautiful dancing pose. On the left of Siva is Parvati standing gracefully on a pedestal. On the right of Siva is a seated figure.

On a pilaster of the Mahamandapa, on the right wall, is an interesting frieze. In the upper panel, on the left, a woman is seen listening to a learned discourse On the right, women are shown freely discussing with men. These scenes tell us about the great freedom that women enjoyed in ancient India.

In the lower panel, two more scenes have been carved These depict the asrama of the sage Valmiki. He is seen discoursing on the left. His disciples are seated in front, taking notes On the right is seen a thatched hut. Here, Lava and Kusa, the twin sons of Rama are seen with their mother Sita. A deer is noticed in the background.

Antechamber

On the left side wall of the antechamber is a big standing Nandi accompanied by Ganas. The Uma-Mahesvara figures on the platform above are no longer in existence. The broken figure of Parvati is seen on the left. In front of her is a chaucer. It is obvious that she was playing dice with her husband. Above is a torana

On the right side wall are seen Uma and Mahesvara in the alingana position. They are both seated on Nandi. Mahesvara is seated in the savya-lalitasana. Behind his head is a halo. On his head is a mukuta and he wears a necklace and wristlest On his right is seated a child. Uma is seated on the left lap of Mahesvara in the vama-lalitasana. Her head is destroyed. She wears a necklace, a garland, armlets and bangles. On the two sides of the Uma-Mahesvara Alingana murti, two couples are noticed. On the left side is seen a female chauri-bearer. A male figure is also seen with his right hand in the tarjani mudra. Nandi's head is seen on the right of Mahesvara. He is seated on a rich throne, below which are five Ganas.

On the ceiling of the antechamber is a beautiful carved figure of Annapurna (?), a form of Durga. She has two hands and is standing on a lotus. Her right hand is in the katya-valambita pose. In her left hand she holds a pitcher. She wears a crown, earrings, and a necklace. Above her head is some foliage. On her two sides above are two flying Vidya-dharas. On the right side of Annapurna is a figure of Brahma, with three heads, in the paryankasana. On her left is a seated figureof Vishnu, also in the paryankasana. On this side below, is also seen a flying figure. On the right hand side below are two more figures.

The Shrine

The door of the shrine is very decorative. The door-jambs are carved with geometrical patterns and human figures. On two sides of the door are female dwarapalikas. On the left of the shrine-door is the River Goddess Ganga, standing on a makara. An umbrella

is seen above her head. Ganga's face is destroyed. She is standing inclined to the left. Her right hand is in the katyavalambita pose. She wears earrings, necklaces, a garland, armlets, bangles and anklets.

On the right of the shrine-door is the figure of Jumna on a tortoise. Above her head is an umbrella. Her head is destroyed. She is standing inclined to the right. Her left hand is in the katyavalambita pose. She wears ornaments.

In the shrine is a lingam. On the ceiling of the shrine is carved a beautiful lotus flower.

The main hall of the Kailasa has two porticos. One opens into the northern courtyard and the other into the southern courtyard.

In the northern portico two large figures of Siva as dwarapala are carved. They are both standing on Ganas. On the left outer side of the portico are carved two panels at some distance from each other on the wall of Rangamahal. One represents Siva as Bhairava killing the demon Andhakasura. The second is that of Vishnu on his vehicle Garuda. On the left is carved Mahishasuramardini in a niche, and in a projected part of the temple is Siva with Nandi.

In the southern portico of the hall, on two sides are carved figures of Siva as dwarapala. They are both standing. On the left, outside, on the wall of Rangamahal is the famous Jatayu panel. It depicts the effort of the bird Jatayu to save Sita from the demon Ravana. The bird is clearly seen. It is biting the left leg of Ravana The latter may be noticed flying, carrying on his back a chariot in which Sita is seated. The chariot on his back is clearly seen. On the right side, outside, on the same wall is the panel depicting the fight between the two brothers Vali and Sugriva.

There is a beautiful painting of Siva dancing on the ceiling of this portico.

The shrine of Kailasa has a circumambulating passage from outside It is through an open platform on the sides of the shrine The passage is approached through two small doors in the back wall of the hall. A number of figures are carved on the outside walls of the shrine.

Figures on Outside Wall of the Shrine: From left to right they are: (i) A standing figure of Siva (?). Above is a flying gandharva. (ii) Siva with Nandi. Siva has four hands Below is seen a dwarf. Above is Gajalakshmi (?) on lotus. Still above is a flying gandharva (iii) Siva carved inside a torana which is in full relief. Siva has four hands. He holds a serpent in one right hand. The other right hand is in the katyavalambita pose. A left hand is similarly on the waist, while another holds a trisula. He wears a crown and the other usual ornaments. A flying figure is noticed below. The torana above is lavishly carved and reveals a number of figures of gandharvas. (iv) Kevala Siva. He has four hands. One right hand holds a damaru. The other is partly broken. One left hand is in the katyavalambita pose and the other is in the abhaya mudra. The torana above is richly carved and contains a number of figures. Above is a flying gandharva, in a diving posture, carrying a garland for Siva. The figure of the gandharva is really a masterpiece. (v) Kevala Siva. He is shown standing. One right hand holds a mace, while the other is partly broken. One left hand is in the katyavalambita pose and the other holds a trisula. Siva is standing on a lion. The torana above is extremely decorative (vi) Ardhanarisvara (?).

Outside of Back Wall of the Shrine: From left to right: (i) Siva dancing. He has eight hands. Two hands hold a garland. One right hand is slightly broken. The other is in the gaja-hasta pose. One left hand holds a serpent, another hangs loose on one side, and the third is slightly damaged. Siva is dancing very gracefully on a dwarf. (ii) Siva with four hands standing on a prostrate figure. (iii) Parvati (?). She has two hands. Her left hand is on her waist and the right hand is slightly broken. (iv) Siva with Nandi.

Outside of Right Side Wall of the Shrine: From left to right: (i) Siva, dancing inside a torana. It is a very beautiful panel. The legs of Siva are unfortunately broken. (ii) Kevala Siva with two hands (iii) Vishnu with conch and lotus. (iv) Siva on a dwarf. He has four hands. (v) The figure is partly destroyed. Above is a flying gandharva. (vi) Kevala Siva. A flying gandharva is seen above.

Figures on side walls of the hall and on the five temples situated in the pradakshina passage: (i) Outside, on the pradakshina path, on side wall of the hall, in a niche, is a figure of Ganesa. (ii) On the two sides of the door of the first temple are two beautiful mithuna couples. (iii) There is no sculpture on the second temple. (iv) On the two sides of the third temple are two Siva figures (v) On the two sides of the fourth temple-door are two Siva figures. Siva is acting as dwarapala. Both the figures are small but extremely well executed. (vi) On two sides of the door of the fifth temple are carved two figures of Siva as dwarapala.

Adjoining the front portico of Kailasa is the Nandigriha. In the centre is a big figure of Nandi. There is a way leading to an opening on the southern side. From the corner of this opening an impressive view of Kailasa can be obtained. For a correct architectonic effect, this is a happy view-point

From the pradakshina path, on coming back to the base of either of the staircases, two huge panels are seen just below the front portico of the Main Hall On the western wall Siva is shown as Bhairava, and on the eastern wall Siva is shown as Mahayogi

Siva as Bhairava: Gajasura-vadha-murti

Below the Nandi-Mandapa are two huge sculptures The one on the western wall is the Gajasura-vadha-murti of Siva. Siva takes a violent form to rid the world of Evil, here symbolised by Gajasura. Siva hits upon the idea of burning the demon to death by exposing him to the heat of the sun. But to protect himself from the intense heat of the sun he spreads the Gaja-chamara (elephant-skin) over his own head, with his two hands, like an umbrella. The artist has used great skill in delineating the figure of Bhairava. Siva is the God of Destruction as he is of Creation. But it is not with anger or ill-feeling that he sets upon the task of destruction. He is no angry Hathor, set out to destroy humanity out of vengeance. Even as Siva is engaged in the task of destroying the demon, he has time to caress his consort Parvati with one hand. The artist wants to show that Siva is performing his task with a sense of perfect philosophic detachment. In this violent form Siva becomes ten-handed. The numerous hands of Siva are merely indicative of the great strength of the God. Two of his hands hold the elephant-skin One holds a damaru, one a trisula. Another holds a kapala, still another the tusk of the Elephant-Demon Serpents are coiled round his head He wears earrings, three necklaces, a garland of human heads, armlets and wristlets. He stands in the pratyalidhasana, looking formidable Incidentally, it may be mentioned that this is the only figure in Kailasa of 'asta-tala' measurements. In between his legs, the horned Shringi is shown dancing with joy. Bhringi is also noticed here. Below are seen the Saptamatrikas, Brahmi, Mahesvari, Kaumari, Vaishnavi, Varahi, Aindri, and Chamunda.

Siva as Mahayogi

On the eastern wall, Siva is shown in deep meditation. On his two sides musicians are shown playing loudly on their musical instruments. But their noise does not disturb Siva. On the two sides of Siva are shown sadhus trying to meditate. They are bound to their seats with 'yoga-pattas' (bands). But the din and bustle around them disturbs them and makes it impossible for them to concentrate on anything. This is in great contrast with Siva whom nothing can disturb. But this meditation of Siva causes great consternation among the asta-dikpalas (the eight guardians of the quarters). According to the Siva

Purana, Siva is Creator, Protector and Destroyer. When therefore Siva sits in meditation, the world ceases to function; and the guardians of the quarters in great consternation rush to Kailasa, the abode of Siva, to request him to give up his meditation and begin the performance of his triple functions.

Siva as a Mahayogi is seated on a lotus in the padmasana. He wears a very decorative crown. He has eight hands. One right hand holds a serpent, another an akshamala. One is on his lap and another holds a lotus. Two are broken. The asta-dikpalas are seen above. On his right are Varuna on Makara, Vayu on Stag, Agni on Goat, and Isana on Bull. On his left are Indra on his elephant Airavata, Yama on Ram, Niruti on Goat, and Kuvera on Man.

Figures on Right Side Wall, Between Mahayogi Siva and the Staircase Leading to Main Temple of Kailasa: (i) Vishnu standing on a lotus. He has four hands and holds a wheel and a mace in his right hands and a lotus in one left hand. The other left hand is on his waist. (ii) A female figure standing on a lotus (?). (iii) Brahma seated in the paryankasana on a lotus. A gandharva is seen flying above. (iv) A standing female figure. (v) Siva on Nandi.

Figures on Left Side Wall Between Mahayogi Siva and the Left Staircase: (i) Kevala Siva with four hands. (ii) Sculpture of Ravananugriha. (iii) Kevala Siva with four hands.

Southern or Right Side Courtyard

In the courtyard is a huge dwaja-stambha. It is beautifully carved. The elephant carved here is much damaged as compared to the one in the northern courtyard.

In this courtyard, some sculptures are noticed on the inside of the screen wall. Some of these can be identified. (i) Kevala Siva: he has four hands In one hand he holds a serpent. In one left hand, he holds a pitcher. (ii) Tripurantaka: Siva here is seen on a chariot driven by Brahma. Two horses are seen running at great speed

There is a beautiful panel on the wall below the Nandigriha. It is the familiar panel of Nrisimha avatara of Vishnu. Nrisimha is seen attacking Hiranyakashyapu with great force. Nrisimha has six hands. The panel is carved inside a torana. On the wall of Kailasa temple, outside, is carved the story of the epic of Ramayana in seven rows.

Northern or Left Side Courtyard

Here, on the wall, below the Nandigriha, is carved another forceful panel of Siva dancing. He has eight hands. Parvati is seated on his left. A musician is seated on his right On the northern wall of Kailasa temple, outside, is carved the story of the epic Mahabharata.

Mahabharata Panel

Various panels carved on the northern wall of the Sabha Mandapa of Kailasa depict scenes from the great epic Mahabharata. These panels are in seven rows. The lower two rows show scenes of the birth of Krishna and of his childhood. His birth in the prison house of his maternal uncle King Kansa, the episode of the Rakshasi Putna, the killing of Bakasura and other scenes where Krishna is shown stealing curds and butter, etc., are carved in these two rows. The main story of the epic begins at the top left corner and is continued in five rows. Scenes of Arjuna's penance, the Kirata-Arjuna fight and the winning of the Pashupata weapon and the Mahabharata War are beautifully portrayed in the first two rows. In the third row is carved an important episode from the Mahabharata War showing Abhimanyu (son of Arjuna) entering the 'chakravyuha' (circle arrangement of the army), and waging a desperate struggle with the Kauravas. A number of elephants, chariots and infantrymen are seen in this row. In the fourth row Krishna and

ELLORA, Cave No 16 (Kailasa) *Top*, the "Supritika" or Trembling" kiss *Bottom*, the "Tree Climbing" embrace

ELLORA Cave No. 16 (Kailasa): Mithuna couples on pillars of the R[illegible]

ELLORA Cave No 16 (Kailasa) *Top* mithuna figures on a pillar of the Rangamahal *Bottom* the Ghattitika kiss from a pilaster of the cave

1

2.

3

4

ELLORA, Cave No 16 (Kailasa) Frescoes (1) elephant attack in a battle scene (2) march of the infantry (3, 4) warriors on horse and foot

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Arjuna are seen standing. In the fifth row Krishna is seen with the Pandava princes.

Ramayana Panel

On the southern wall of the Sabha Mandapa is portrayed another immortal epic, the Ramayana. The story of the epic is depicted in seven rows. The first row shows the unhappy scene of Rama's departure from Ayodhya after his voluntary exile of 14 years and the accession of his step-brother Bharata. Rama, Lakshmana and Sita are seen leaving Ayodhya after taking leave of their parents Another panel shows Bharata trying to persuade brother Rama to return to Ayodhya to occupy the throne. In the corner panel the two brothers and Sita are seen crossing the Sharayu river. In the second row Rama and Lakshmana are seen killing rakshasas. Next, Shurpanakha (sister of Ravana, King of Lanka) is seen performing a dance to please Rama, with whom she has fallen in love. In the next scene Lakshmana is seen cutting Shurpanakha's nose. In the third row is carved the Deception and Abduction of Sita. Ravana sends a rakshasa in the form of 'suvarna-mriga' (Golden Deer). Sita sends husband Rama in hot pursuit of the deer whose skin she wants for a 'kanchuki' (blouse) for herself. The deer, imitating the voice of Rama, calls out for help, and Sita sends Lakshmana to help Ravana's plan succeeds and he now comes to the habitation of Rama and Sita, dressed as a sadhu and abducts her Sita is seen being carried away in Ravana's chariot. She looks utterly helpless. All these scenes are very beautifully carved The fourth row shows Rama's meeting with Hanumana, the monkey-general (in reality the chief of some aboriginal tribe), the fratricidal war between the brothers Vali and Sugriva, and the coronation of Vali. The fifth row shows Hanumana crossing the ocean to reach Lanka (Ceylon). He is next seen entering the mouth of the ogress Simhika, and coming out of her stomach. The sixth row shows scenes of Ashokavana where Sita is held prisoner by Ravana. Hanumana is seen giving Rama's ring to her which Sita recognizes The next scene shows Hanumana in the court of Ravana. He is seen seated on a huge seat made out of his own tail. The last row shows the monkey army building a bridge of stones to cross the sea to reach Lanka. Scenes of the Rama-Ravana war are seen carved below.

* * * * *

Kailasa leaves one dumb The experience of seeing it leaves one overwhelmed by the richness and variety of its sculpture and the spaciousness and beauty of its architecture. Kailasa is an intermingling of many schools of art, architecture, and sculpture. It is obvious, however, that Kailasa must have largely been the result of local genius It is impossible to imagine artists being imported in such enormous numbers from outside Work on such a scale would then have been impossible. The inspiration was local, and the artists were also local That explains how so many of the local deities of the region have found a place in Kailasa and in the other Hindu caves. The Hindu caves are rich not only in the variety of male and female figures, but also in animal, floral and geometrical designs. The enormous animals, the elephants, and lions that support the super-structure of Kailasa, hold a pride of place in its overall scheme. They support the entire temple of Kailasa on their stout shoulders They bow down under the enormous weight. But they yet perform a very important function. That is the function of bearing lightly upon their shoulders the celestial beings that reside in the temple. This shows the great importance of the animal to the Hindu mind The fact that the Hindus should have chosen these animals to support the biggest and loveliest of the structures proves this. These animals continued to hold an important place in the Hindu sculpture of Ellora. The Lankesvara cave, which is excavated in the northern part of Kailasa, proves this. The Lankesvara cave is supported by a number of

pillars which rise from the plinth. Each of these is supported by an elephant head. The lion, the horse and the elephant occupy a privileged position in Hindu sculpture and literature. Lankesvara and the main hall of Kailasa have on their pillars very skilled carvings of floral, geometrical and animal patterns.

A number of schools of art are noticeable in the sculpture of Kailasa. It is obvious that this gigantic task must have taken centuries to finish, and that continuous additions were made to it as more and more rock was being excavated and filled with decorative motifs and sculpture. The side galleries of Kailasa, the Lankesvara cave, the Shrine of the River Goddesses, the Hall of Sacrifice, and the cave opposite to its staircase are all obviously later additions. Whatever it may be, the Kailasa simply overawes by the audacity of those who dared to plan it and by the courage of those who dared to excavate and execute it with such wonderful confidence and enormous perseverance.

CAVE NO. 17

The facade of Cave No. 17 shows four pillars. Outside the facade, on the two sides, are figures of Vishnu and Brahma. On the right side as one enters the cave is the figure of Brahma standing on a lotus. Sarasvati and Savitri stand on two sides of him. Above are gandharvas on the two sides. On the left as one enters the cave are the figures of Vishnu and Lakshmi. Above is a gandharva carrying a garland.

On the right wall of the front veranda is a figure of Mahishasuramardini. She has four hands. In one right hand she holds a trisula and in another a khadga. In one left hand she holds a shield while the other holds the mouth of a buffalo. She wears a crown, earlobes, a necklace, armlets and bangles. The sculpture is extremely well executed. The Goddess looks majestic. Her face is calm and serene, but her demeanour is most imposing. She has placed her right leg on the back of the buffalo A figure of a gandharva is seen on her right side above, carrying a garland. Another is seen on her left above. A male figure is seen standing on her right.

On the left wall of the veranda is Ganesa. He is seated in the ardhaparyankasana. He has four hands. In his right hands he holds a serpent and an akshamala, and in his left hands he holds a parasu and a laddu.

The hall is supported by eight pillars, two of which are plain but the others are carved and sculptured. The cave is half-finished. Some of the pillars on which carving had been started have also been left half-done. It is possible that something must have happened to stop the work. It might have been some political upheaval which put an end to the work.

The pillars of the hall fall into two patterns: (i) The base is broad and square. The shaft which begins above is octagonal and shows at the beginning dwarfs at corners and decorative patterns on the four sides. Above this the shaft becomes fluted and shows beautiful bracket figures near the capital. The bracket figures which are seen perfected in cave No. 21 are here already developed and look excellent. On a lotus pedestal near the capital of the pillar, one female figure stands at the centre with two male attendants on two sides and gandharvas above. Above this is a huge amalaka, then a square plain abacus and then a huge four-sided capital.

(ii) The base is square. On this, on all sides, are beautiful sculptured figures. Above these are tiny arches. The shaft above is rounded. Then on pedestals are bracket figures touching the roof. Above is a huge four-sided capital.

The Shrine-door

The shrine-door is richly carved. The carving on the door-jamb is left incomplete.

On two sides of the shrine-door are dwarapalas with attendants on the sides and gandharvas above. There is a pradakshina path round the shrine. The passage is entered through doors on either side of the shrine. The doors are also half-finished.

The whole shrine gives the impression that it was being vigorously excavated and sculptured with figures when by some unfortunate accident the work had to be given up. No ordinary reason could have compelled the artists to leave the work right in the middle. The unfinished pillars which show the outline made by the artists, the half-done mithuna figures on door-jambs, the incomplete carving on the doors of the pradakshina passage, can only mean a political upheaval which drove the ruling dynasty out of power and brought a new one in its place.

Cave No. 18

The pillars of the facade are four in number. Inside is a big hall, an antechamber and a shrine. Inside the shrine is a lingam. Otherwise, there is no figure sculpture.

Cave No. 19

Cave No. 19 is very much dilapidated. The main hall is supported by sixteen pillars. Some of these are broken. On two sides of the shrine-door are two dwarapalas. The dwarapala on the right has an attendant. Both are ornamented and accompanied by gandharvas above. The shrine contains a lingam and has a pradakshina path.

Cave No. 20

This is a small shrine. On two sides of the shrine-door are dwarapalas. The dwarapala on the left has two hands which are broken. Behind his head is a halo. He wears a crown, earrings, a necklace and armlets On his right side is a dwarf, standing in the alidhasana. The position of his legs and hands suggests that he is inviting somebody to wrestle with him. On the left side of the dwarapala is a standing female figure holding a padma in her left hand. The other dwarapala also has two hands. In his right hand he holds something like a padma, while his left hand is on the knot of his apparel. On his right is a female figure and on his left a male figure. The door-frame is very decorative. There is a pradakshina path round the shrine, on the two sides of which are two plain chambers.

Cave No. 21

Cave No. 21 is known as Ramesvara and is datable to the 8th century A.D.

Ramesvara is constructed on a raised platform. The cave has an extremely beautiful facade and a small parapet wall. On the outside of the parapet wall there is a long frieze of elephants drawn with great beauty and rich imagination. The majesty of the animal and the graceful curves of its body are perfectly delineated in each figure. They look full of vigour and vitality. Above this frieze is another showing erotic couples in different postures carved in small panels. Outside the cave, on the side walls, are figures of River Goddesses. The figure of Ganga, to the left, standing on a makara is really a masterpiece of Ellora art. She is gracefully standing, placing her weight on her left leg. The slight bend of her body has lent a charm to the whole figure. The smile on her face, her beautiful hairdo, the thin apparel, are all superbly executed. The figure of the dwarf on whose head she has placed her right hand is also very well executed. It seems that in order to bear the

weight of her body he has crossed his hands and is making efforts to stand on his legs. Near the head of Ganga, Vidyadharas are seen. But their figures are not in a good state of preservation. The figure of Jumna on the other side is also not in a good state of preservation. The pillars of the veranda show bracket figures, made up of three extremely beautiful female figures, one large at the centre and two small ones on the sides. These are Salabhanjikas. They are all standing on lotuses and have foliage above their heads. The foliage is complete in all its details.

The Chamber on the Left Side: This chamber is constructed on a raised platform and contains panels crowded with beautiful figure sculptures.

On the left wall of the chamber is the figure of Kartikeya standing, attended by two human figures with animal heads. The one on the right is a goat-headed figure and may be Naigameya; the other on the left side with the head of a donkey may represent Skanda Parisadas Kartikeya wears a crown, earrings, a necklace, garland, armlets, a girdle, and holds a fruit. A peacock is seen eating the fruit from his hand. Flying Vidyadharas are seen above on his two sides.

The back wall of the chamber is filled with figures. In the first panel, starting from the left, Brahma is seen negotiating with Himavan the marriage of Parvati with Siva. Brahma, with three heads, is seen in vyakhyana mudra and in pralambapada asana. Himavan is seated in paryankasana. His figure is very disproportionate. His legs look too small for his body. Behind Himavan, Parvati is seen. She wears a crown, earrings, necklaces and a girdle. Behind the figure of Brahma another figure in the pralambapada asana will be noticed. It may represent a rishi.

The next panel, on the same wall, shows the Kalyanasundarmurti of Siva. Siva is standing slightly inclined to the left. He has two hands. With one of his hands he holds the two hands of Parvati; the other hand is on his waist. He wears a jatamukuta, earrings, a necklace, girdle, armlets and wristlets. To his right is the figure of Parvati She wears a crown and other ornaments, the hair falling onto her shoulders. In between Siva and Parvati, Ganesa is seen. Behind Parvati a sage, wearing a high cap and with a beard, is seen. He may be Bhringi. Near the sacrificial fire is Brahma. He is here acting as an officiating priest. There is a standing male figure behind Parvati, holding a casket probably containing toilet material. Again, two standing female figures are noticed. They are Sri and Bhu. In between Siva and Parvati a standing male figure with a high crown and a kalasa in the hands is seen. He is Himavan performing the 'kanyadana' ceremony. Behind the figure of Siva some more figures are shown One of them is a dwarf. Behind the small standing figure with crossed hands is a standing figure of Vishnu holding a conch in his hand.

The next panel shows Parvati performing penance. In one of her hands she is holding an akshamala; the other is in katihasta pose. On her four sides is Agni, represented by fire. Behind Agni is a kneeling female figure in anjali mudra. To the left of this figure a standing female figure is seen holding a casket in her hand. Next is carved a figure of a boy representing Siva in the form of a Brahmacharin asking for food On the extreme left, the same boy, i.e., Brahmacharin, is again portrayed as being pulled out of the mouth of a makara by a female She is Parvati Behind her is a male figure. It represents Siva when he assumes his original form. Below these panels, there is a long frieze depicting the marriage procession The procession includes musicians and attendants carrying marriage-gifts, etc.

On the right wall of the chamber there is a panel containing a very fine figure of Mahishasuramardini. She is standing in alidhasana, placing her right foot on a buffalo. She wears a jatamukuta, armlets, bangles and a girdle. She has four hands and holds a sword, trisula, shield, and the head of a buffalo. She is attended on either side by two male

attendants. The one on the right holds a sword and a shield and the one on the left, a mace with both hands. The figure of the buffalo is very well executed. Flying Vidyadharas bringing garlands are seen above.

Back Wall of the Hall to the Left of the Antechamber

Here is a panel depicting the Ravananugrihamurti of Siva. He is shown with four hands. With one he holds a cobra, the other is broken, the third is placed on his left foot, and with the fourth he has entwined Parvati. The latter is shown clinging to her Lord. With the left hand she is seen collecting her apparel. Two standing couples are seen on the two sides. Below is carved Ravana with ten hands and five heads.

Back Wall of the Hall to the Right of the Antechamber

Siva and Parvati playing chaucer: Siva has four hands; in his right front hand he is holding the dice, the right back hand is in suchi mudra, the left front hand is resting on the lap and the left back hand holds an unidentifiable object. He wears a very rich decorative crown, a thick yajnopavita, earrings, girdle, etc. Parvati is seated in ardhaparyankasana and wears ornaments and patrakundalas Her thin apparel is seen on her right leg. She has tied a small flower garland in her hair. It is being arranged by one of her attendants. Behind the maid an attendant is seen holding a mace. He has a moustache. He has crossed his hands and is standing. Behind Parvati two more attendants are seen, one holding a chauri, and the other a rectangular fan with a long handle. In between Siva and Parvati a small figure is seated in a dejected mood. Behind Siva three male figures of attendants are seen, one holding a trisula, the other a chauri, and the third a garland The chaucer is seen placed in between Siva and Parvati Below this panel several Ganas are seen round the Nandi, playing with him. Some of them are holding him by his legs, some have climbed onto his body, some are holding him by his ears, one is mischievously biting his tail and one on the extreme right is stretching his eyebrows with both his hands.

The Chamber on the Left Side

On the left wall of the chamber is the sculpture of Siva dancing the Katisamam. Siva with his eight hands is portrayed in a peculiar dancing position Three of his hands are broken, but even then the figure is full of life and movement. He wears an extremely rich and elaborate crown, the hair falling on his shoulders. Besides, he wears a very beautiful necklace, thick yajnopavita, gajacharma, armlets, patrakundala, and kusumakundala, a girdle and a waistband showing chain-design. In between his legs a small figure is seen. Above, Dikpalas with their respective mounts are seen. Below, a group of musicians playing on flutes, mridangas and other musical instruments is seen.

To the left of Siva a standing male attendant, wearing an interesting crown and with a peculiar hairdo and long moustaches, is seen resting one of his hands on a staff held in the other hand. By his side is a female attendant with a child on her waist. Her earrings and hairdo are striking. Below, a cross-legged figure of a female is carved with rich necklaces. She is Parvati with child Skanda. Two more female attendants are by her side, one holding a chauri, the other being seated.

On the back wall of the antechamber is a very fine and long panel representing the Saptamatrikas. The panel is in a very good state of preservation excepting the mounts which are drawn below their figures. First, Ganesa is seated with parasu, laddu, a broken tooth and akshamala in his hands. Then Chamunda, Indrani, Varahi, Vaishnavi, Kaumari, Mahesvari, Brahmi are carved with children either on their laps, or seated or standing below. They are all seated in savya-lalitasana, excepting Brahmi who is seated in pralambapada asana. They are wearing rich crowns of different designs. Their hair-styles also differ.

Their ornaments are very rich and beautiful. Next to them is the figure of Virabhadra with four hands seated in savya-lalitasana.

On the right wall of the antechamber is a panel showing frightful figures of Kala and Kali and their family. Kala is shown with four hands. He is holding a kukri in one of his hands, two other hands are broken and with one he holds probably limbs of a human body. One of the legs of Kala is held by his son, who is made to look at his mother who has brought a human head in her hand. His mother has caught him by the ear. Kala seems to be overwhelmed with joy and is therefore dancing. Behind Kali is another member of their family, resting his chin on the head of Kali and looking towards Kala. On the right side of Kala above, a flying figure of a Vidyadhara is seen bringing offerings in a cup prepared out of leaves (parna-drona.) Below, a standing male figure is carved.

The Pillars in the Cave

The pillars in the cave are of one type. The lower portion of the pillar is plain, but on the upper portion beautiful floral designs, in bands, are carved. The square shaft becomes first octagonal. At the four corners are dwarfs or animal figures, above is the amalaka, then a lotiform base for a square capital which is crowded with figures. On the capital there are three panels on each side. In the central panel probably Uma and Mahesvara are carved in the alingana pose. The side panels contain different figures.

Two extremely beautiful female chauri-bearers wearing rich necklaces are carved near the pilasters of the antechamber of the shrine.

At either end of the shrine-door are two standing dwarapalas. They are very big and almost reach the ceiling of the antechamber. They wear extremely rich crowns and hold lotuses in their hands and are accompanied by two small figures who are standing near them. They have crossed their arms.

The door-frame is very decorative. At the lower end of the jambs two small female figures with foliage above their heads are drawn beautifully.

Inside the shrine (which has a circumambulating passage) is the lingam.

Cave No. 22

Cave No. 22 is locally known as Nilakantha, another name for Siva, and was probably excavated in the 8th century A.D. The story is told that on churning the ocean, nectar and poison came out along with other things. All were prepared to take nectar but nobody dared to drink the poison. Siva came to the rescue of the gods and drank the poison which caused his throat to become blue and hence he is known as blue-throated, i e., "Nilakantha."

Outside the facade of the cave, on two sides are the figures of Siva as dwarapala. The one on the left has four hands, holding in them serpent, mace, damaru, while one is in katyavalambita pose. He wears a high crown, earrings, a necklace, and a garland. The one on the right side has only two hands. With one he holds a mace, the other is in the katyavalambita pose. He has placed one of his feet on the serpent.

The main hall of the cave is almost square and its roof is supported by ten pillars. On the two pillars of the antechamber are two bracket figures. These brackets show male and female figures. They are in very queer positions. One of these brackets shows a female figure probably refusing her consort's advances and that is why she has turned away her face from him. He is still looking towards her amorously.

On the left wall of the antechamber Ganesa is seen. His trunk is broken. In his four hands he holds an akshamala, laddu, and parasu.' One hand is broken. Near Ganesa

a female figure is seen standing with a box in her left hand.

On the back wall, to the left of the shrine, is the figure of four-handed Lakshmi, in savya-lalitasana on a double-petalled lotus. On the same wall but to the right of the antechamber is a panel showing Gajalakshmi seated in the paryankasana on a double-petalled lotus seat. Two elephants are seen holding pitchers and pouring the water over the goddess.

On the right wall of the antechamber is the figure of Kartikeya. He has four hands. He holds in them a staff, fruit, flower (?), while one is in the katyavalambita pose. His mount Peacock is seen to the right.

Inside the shrine is a very shining lingam on a yoni. The left and right side chambers contain yonis without the lingas.

Outside the cave, on a raised platform, is a much defaced figure of Nandi.

To the right of this platform is a chamber showing the Saptamatrikas with Kala, Ganesa and Virabhadra.

Cave No. 23

This is a small Hindu cave. There is a shrine at the back containing a Sivalingam. On the back wall of the shrine is the figure of Trimurti. On the ceiling of the hall is a beautiful lotus.

Cave No. 24

On the left wall of the antechamber of the shrine is the figure of Ganesa; on the right wall of the antechamber is a standing figure of a god (?) with attendants and gandharvas. There is a broken lingam inside the shrine.

Cave No. 25

This cave has no remarkable sculpture inside.

Cave No. 26

This cave is in an extremely dilapidated condition. There is a shrine with a lingam inside and there is a circumambulating passage around the shrine. The pillars of this cave greatly resemble those of cave No. 29.

Cave No. 27

In the veranda of this cave, to the left, is a small figure of Vishnu as Varaha. On the right is an extremely damaged figure of Sheshashahi Narayana. The central hall leads to three cells. The shrine-door is guarded by two dwarapalas. There is nothing in the shrine.

Cave No. 28

This is a small cave situated on the left of cave No. 29. It is deep down the valley and in the monsoon a waterfall covers it. It is a delight to see and enjoy the beauty of this lovely waterfall from this cave. Two dwarapalas are seen guarding the shrine-door. There is nothing in the shrine.

Cave No. 29

(Sita-ki Nahani or Dumar Lena)

Cave No. 29, which is known as Sita-ki Nahani locally is neither a nahani (bath-room) nor dedicated to Sita (the wife of Rama). It is a cave temple dedicated to Siva and shows different panels relating to Siva. The plan of this cave and that of Elephanta near Bombay are similar; the panels also are in the same order but the art here seems to be of an ordinary quality. Most of the figures in this cave lack proportion and beauty. Nevertheless, the cave impresses the visitor by its sheer massiveness and the enormous figure sculptures.

The cave measures 150′ × 150′ × 18′ and is datable to the 8th century A.D.

At the entrance to the cave are two sitting figures of lions, as if guarding the cave. Immediately to the left in the front veranda a huge panel is seen, depicting the Andhakasura-vadhamurti of Siva. Siva is here represented with eight hands He holds in them an elephant-skin, a sword, a demon, spear, kapala and serpent The objects in the other two are not clear, and one hand is broken. He is standing in alidhasana. He wears a jatamukuta and a garland of human heads. The figure looks very ferocious. His teeth can be seen clattering and he seems to be full of anger. The figure is full of action and vigour. To his left is Parvati, holding her left hand on her breast. The panel is unfinished.

Opposite to this panel, on the right wall of the veranda, is a panel depicting the Ravana-nugrihamurti of Siva. Siva here has four hands, two of them are now broken and with the other two he is supporting Parvati who is very much perturbed by the shaking of Kailasa. One of Siva's hands is seen on the breast of Parvati. His crown is very elaborate and his necklaces are also rich in design Parvati's hair-dress is beautiful while her ornaments are very striking. They are attended by female as well as male attendants. Above are seen, hovering in the sky on both sides, gods and goddesses Below, Ravana is seen making efforts to shake Kailasa with his eight hands. On either side of Ravana, Ganas are carved.

Northern Portico

On the left wall of this portico is a panel of Siva dancing. He has eight hands In them he holds damaru, trisula and kapala One of his hands is in the gajahasta pose, the other is in the katyavalambita pose, the third is on his thigh, the other two depict different poses. The positions of some of the hands seem unnatural. They are also not proportionate to the body. To the left of Siva, Parvati is seen admiring the skill of her Lord To his right is Nandi and the musicians. Above, to the left, are seen Brahma on a lotus, Varuna on makara, Vayu on a stag, and Yama on a buffalo; while to the right Indra is on an elephant, Agni on a goat, and Vishnu on a eagle.

On the wall opposite this is the figure of Siva Lakulisha seated in padmasana on a double-petalled lotus, the stalk of which is held by two Naga figures. Here is a unique piece of sculpture of Siva as a teacher, popular in Kalinga and Gujarat, but rare in Western India. Another figure of Siva Lakulisha is carved on one of the pillars of the Sabha Mandapa of Kailasa. In Sita-ki Nahani, Siva is seated holding a danda (rod) in his left hand. His right is in the vyakhyana mudra Here "Siva is shown as a teacher engrossed in his exposition of the eternal truth." Below are seated four disciples, all of whom are Naga women seated with folded hands. This is in typical Chola tradition established by Rajendra and Rajaraja Chola. Siva Lakulisha wears a jatamukuta, a necklace and a yajnopavita. This figure of Siva Lakulisha stands as another monument of the intermingling of art motifs and as proof of Chola influence on Rashtrakuta art.

On the same side, but outside the portico, a very large figure of a female is seen. She is Jumna, standing on a tortoise. The figure is beautifully cut. Her wet and thin saree is

ELLORA Cave No 17 *Left* Ganesa eating laddus *Right* bracket figure in front of the shrine

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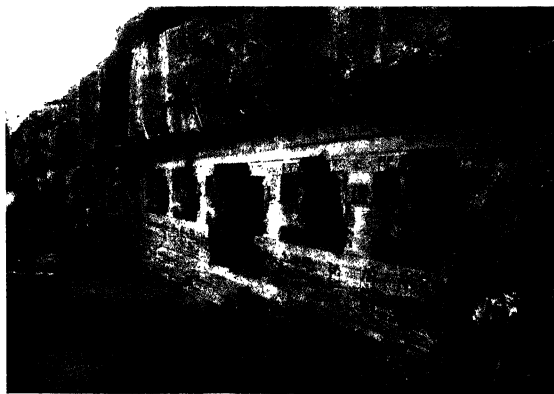
A general view of caves No. 18 to 25 at Ellora

ELLORA Cave No. 21 (Ramesvara) General view

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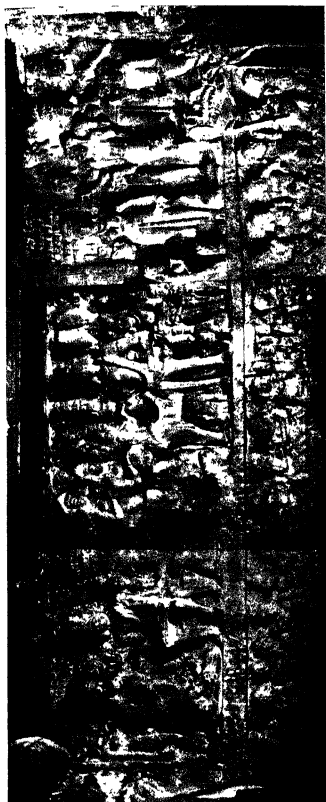
ELLORA, Cave No 21 (Ramesvara) *Top* panel depicting the marriage of Siva and Parvati *Bottom* panel depicting the Saptamatrikas in the right chapel

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ELLORA, Cave No 21 (Ramesvara) (1) detail of female figure from the panel of the Saptamatrikas in the right chapel (2) Virabhadra, from wall of right chamber (3) female attendants holding a casket from back wall of left chamber (4) musicians from the panel of dancing Siva

ELLORA, Cave No. 21 (Ramesvara). *Top left*, one of the Seven Divine Mothers on the back wall of the right side chamber. *Top right*, Parvati playing dice. *Bottom*, Siva's Ganas playing with Nandi.

ELLORA Cave No. 21 (Ramesvara) *Left* Female dwarapala of Siva *Right* River Goddess Ganga on the left wall of facade

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ELLORA Cave No 21 (Ramesvara) *Left* Kartikeya on left wall of left side chamber *Right* dwarapala with attendant on left of the shrine

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ELLORA, Cave No 21 (Ramesvara) *Left* panel of Siva dancing in the right corridor *Right*, panel of Mahishasuramardini from the right side wall of the left side chamber

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seen clinging to her body, revealing great beauty of form. The whole figure is clear and distinct. Mistaking her for Sita, people named the cave Sita-ki Nahani.

Southern Portico

On the left wall of this portico is a beautiful composition of Kalyanasundar Siva-murti. Siva holding the hand of Parvati occupies the centre of the composition with Brahma, the officiating priest, seated before the fire to his left, Indra (?) standing behind Brahma, Vishnu and Lakshmi or Mena and Himavan standing behind Parvati in the proper right corner.

In two parallel rows above are shown in the sky on their respective mounts the Dikpalas, Varuna on makara, Indra on an elephant, Agni on a ram, Yama on a buffalo, Vayu on a stag, Isana on a bull, and Niruti on a man. Besides, the Vidyadhara couples, the Sadhyas, etc., are also seen. The artist has chiselled out this beautiful composition with great imagination and skill. Though some of the figures may not seem to be very well proportioned, the panel is still a good example of Ellora Art.

On the opposite wall is a panel depicting Uma-Mahesvara playing chaucer: Mahesvara is seated in the ardhaparyankasana. He has four hands. He holds in one of his hands a serpent, the other rests on his right lap; with the third he holds the left hand of Parvati; with the fourth he is taking the dice from the hand of Parvati. He has a smiling face which is indicative of his success in the game He wears a jatamukuta, earrings, a necklace, and a garland. Uma is seated cross-legged with her left hand on her left lap, and the other on the female dwarf who is standing to her left. To her left is a female chauri-bearer and next to her is a male attendant One is seen on Mahesvara's right. Gandharvas and apsaras are seen above. Below is Nandi. Nandi's front left leg is on the head of a Gana. Near the mouth of Nandi is a standing figure of Vishnu holding in his hands, a conch, mace, cakra, and one hand on his waist A devotee is seen to his left. The tail of Nandi is being held by another Gana. Next to him is the figure of Brahma (?). Kalasas are seen placed one above the other on the right side of Brahma.

The flight of steps of the northern portico leads to a huge opening made out of rock, which gives light to the hall, on this side. The one in the southern portico takes one down below, outside the cave. During the monsoon, there is a pool of water and a water-fall. The passage leads to caves No. 27 and 28, etc.

On the eastern wall, outside the southern portico, is the figure of Ganga. Near her head are four figures of sadhus Near her feet three female figures are seen. These might be her attendants. The figure of Ganga is partially damaged.

In this and the other portico in the middle, are sacrificial pits On both sides are flights of steps, guarded by lions.

Pillars of the Hall

The pillars are of one type. The pillar has no base. The shaft is square and tapers upwards. Above is a round fluted cushion-type amalaka, supporting the broad rectangular capital.

Shrine

There is a big shrine with a spacious pradakshina path. Inside the shrine is a lingam on a yoni. The shrine has openings on all the four sides. The doors of the shrine are guarded by huge dwarapalas, accompanied by female attendants. The dwarapalas are very tall, reaching almost to the roof of the cave. They wear very elaborate crowns, earrings, necklaces, and waist-bands. They hold lotuses in their right hands, with the left hands on their waists. The female attendants who keep them company have also very rich

crowns and also wear necklaces, patrakundalas, beautiful armlets and thin clothes reaching to their feet.

GANESA CAVES

The Ganesa caves are situated 300 feet above Cave No. 29. Of these the most important is the one that stands facing the south. A gopura leads to the courtyard which leads to the main hall. Inside the hall is the shrine. The tiny hall is supported by two pillars. The open hall shows a number of paintings. The Lingodbhava-murti of Siva is painted on the eastern side of the ceiling. In the centre is the painting of the 'churning of the ocean'. The main colours here are white, green and blue.

There is another cave in this group which faces the west. The gopura has a sala-sikhara. Inside is an image of Ganesa. A number of shrines here contain sculptures of Mahesa-murti-Siva.

Going up above are a few more caves. These are called Yogeswari caves. These are very tiny and contain more sculptures of Mahesa-murti-Siva. In the 11th and 12th centuries, Siva worship seems to have become very popular. The repetition of the triple aspect of Siva in the form of Mahesa-murti indicates the dominance of Siva over the other gods of the Hindu pantheon. The Ganesa and Yogeswari caves represent the last feeble attempt of the Hindus at rock-cut architecture. These belong to the period of decadence, when the rock-cut medium was losing popularity and was gradually making place for the structural type of temple.

JAIN CAVES

The Buddhists were the first to excavate rock-temples. They were followed by the Hindus. The latest to begin rock-cut excavation were the Jains. Of the twelve hundred rock-cut temples of Western India, nine hundred are Buddhist, two hundred are Hindu and one hundred are Jain. The Jains began rock-cut temples in about the 9th century A.D. In the period from the 9th century A.D. to the 11th century A.D. a number of Jain caves were excavated at Ankai-tankai, Ellora, Nasik, Patan (near Chalisgaon), etc. Many of these were carved during the period of the Rashtrakuta king Amoghavarsha, who was a great patron of Jainism. The work continued during the reign of the Yadavas of Deogiri.

The Jain caves of Ellora have been excavated by the Digambara (sky-clad) sect. That is why the Tirthankaras here do not wear clothes. The Jain caves are a disappointment after the Hindu caves of Ellora. One reason is the dull monotony of the figure sculpture. The same figures are carved on the walls of the temples without any variation in the theme. Another feature of the figure sculpture is its heaviness and lack of life and vitality.

In the Digambara Jain pantheon, Bahubali Gommatesvara occupies a very important position. Though only an Arhat, he seems to be ranked with the Tirthankaras. He is present in every Jain cave at Ellora, where he faces the 23rd Jain Tirthankara Parshvanatha. The cult of Bahubali was obviously very popular. The colossal figure of him at Sravana Belgola near Hassan in Mysore, which belongs to the 10th century A.D., is evidence of this.

In spite of the lack of variation, the Jain sculpture attracts by the skill of the artist. The Jain sculptor was essentially an ivory worker and his skilled craftsmanship is seen in the figure sculpture as well as in the ornamentation. The head, neck, ear and other ornaments that adorn the figures of the Jain caves are exquisitely carved. The hair-dresses are beautifully done.

In the last few years the paintings in the Jain caves have been cleared. These paintings which are mostly on the ceiling are comparable to those of Ajanta. They seem to carry

forward the art traditions of Ajanta. These paintings belong to the 10th and 11th centuries A.D. and perhaps provided inspiration for the Gujarat school of painting which is said to have originated here.

CAVE NO. 30

Cave No. 30 is more than two furlongs away from the main group of Jain caves. This is popularly known as 'Chhota Kailasa' or 'Little Kailasa'. The reason is very apparent. The entire temple is sculpted out of the rock like the Kailasa temple. Like the Kailasa it is separated completely from the surrounding rock. Like the Hindus the Jains have carved a structural temple out of solid rock. Again, like Kailasa, this Jain temple is in Dravidian style. Like Kailasa, it has a gopura entrance. These similarities with Kailasa have earned for it the appellation of 'Chhota Kailasa'.

The area of the temple with the side corridors is 130′ by 80′. The gopura looks very uninviting. Inside, on the side walls of the gopura are carved a number of panels. On the right side wall are carved three Tirthankaras. The first Tirthankara is seated in padmasana in the dhyana mudra. Above his head is a triple umbrella. He has a halo round his head. On his two sides are chauri-bearer attendants wearing karanda-mukutas, ear-ornaments, golden necklaces, garlands, armlets and wristlets. They wear mekhalas and undergarments which leave their legs bare. Above on two sides are seen gandharva musicians with mridanga, jhanja and other musical instruments. The next Tirthankara is seated in padmasana in the dhyana mudra. The attendants on his sides are richly ornamented. To the left is a beautiful gandharva couple locked in embrace and engaged in kissing. Another Tirthankara with attendants and gandharva musicians is carved next to this.

On the left side wall of the gopura is the figure of a twelve-handed Devi. She is Chakreswari, yakshini of the first Tirthankara Rishabhanatha. Five of her left hands are intact and hold from top to bottom, padma, cakra, sankha, cakra and gada. The object in the sixth hand is damaged. Only one of her six left hands which holds a sword is intact. Another damaged left hand rests on the lap. She wears a decorative mukuta, earlobes, one necklace of rubies and diamonds, a stanahara, armlets and bangles. She is seated in the padmasana. Below is seen her vehicle Garuda in man-form. Above her is a small sculpture of Mahavira. To her left is a lady chauri-bearer. She looks fairly tall though she wears no mukuta She wears ear ornaments, a necklace, a stanahara, etc. Below her waist she wears a saree which reveals her legs. To the right of the goddess are two ladies. One is the chauri-bearer attendant wearing the usual ornaments. The other lady is similarly ornamented and holds a flower in her left hand.

On the left side of the goddess, above, almost parallel to the ground, is a lady sleeping on a couch. She has put her left hand under her head to serve as a pillow. She has her hair knotted behind her head. She wears the usual ornaments. On the right side of the goddess is a gandharva couple locked in embrace and kissing. It is horizontal to the ground.

Portico of the Main Temple

The portico of the main temple is supported by two pillars and two pilasters. The pillars rise from the parapet wall of the portico. The pillars are roundish. The offsets at the corners give them a roundish appearance. The base rises in a series of offsets. The shaft which begins above the level of the parapet wall shows floral design on the sides. Above this are dancing figures. The shaft then turns inward to form the neck. Above is the amalaka and then the square abacus. Above this rises the huge four-sided capital. Mythical animals are seen on the amalaka.

On the right side pilaster is a goddess. She has two hands. She wears a kirita-mukuta and the usual ornaments. On her sides are gandharva couples. The left pilaster is bereft of any sculpture.

Outside the portico are two dancing figures. They are very much similar to the Nataraja figures of Siva These are figures of yaksha Souradhendra. The dancing figure on the right side of the portico as one stands facing it is ten-handed The yaksha seems to be in a gay mood His face breaks into a beautiful smile. The hands have been carved with great skill. The fingers are beautifully done. Each hand shows a mudra. The yaksha is accompanied by a number of gandharva and other musicians who are playing on various musical instruments like mridanga, jhanja, etc. The entire sculpture makes a very happy impression. This probably is the only Jain sculpture which shows life and vitality. The yaksha wears a karanda-mukuta, ear-lobes, a gold necklace, udara-bandha, mekhala and wristlets. Above is shown Mahavira with his attendants.

Another figure of the yaksha is sculptured on the left, outside the portico. This figure has six hands. The figure is identical to the figure on the other side. It is similarly ornamented. Gandharva musicians accompany him on various musical instruments. Somehow this figure misses the gaiety of the other figure

Inside the portico, on the two sides of the entrance, are two attendants reclining on maces. They wear beautifully carved jata-mukutas, diamond and ruby necklaces, ear ornaments, yajnopavitas, mekhalas, armlets and wristlets. Their left hands are in the attitude of assurance (abhaya mudra).

On the ceiling of the portico is an utpala. Vestiges of paintings can be noticed on the ceiling. A loose sculpture is kept reclined on the front pillar of the portico. It is dated the year 1169 (A.D 1247) of the Saka era. This would indicate that Jain images were being made even upto the 13th century A.D. Probably after the invasion of the south by Alauddin Khilji, the Jain architectural and sculptural movement came to an end. The sculpture represents a two-handed goddess The halo behind her head indicates her divine status She wears a mukuta, ear-lobes, one necklace, a stanahara, coiled armlets and a beautiful mekhala. In her left hand she holds the stalk of a lotus. On her two sides are female attendants. On the door-jambs are mithuna couples and, above, on the lintel, are tiny temples with Mahavira figures set inside

The main hall is supported by sixteen pillars These are of two types. (1) The base rises upward in a series of offsets Above, it becomes squarish On the upper side of this squarish part are beautiful floral scrolls. Above this, the shaft begins It is eight-sided and shows three bands of floral patterns towards the top before it turns inside to form the neck. At the neck is a pearl-like pattern going round the neck. Above is the eight-sided amalaka, then the square abacus and then the huge four-sided capital (2) The base rises upward in a series of offsets Above this rises the shaft which is given a roundish appearance by the huge perpendicular offsets. On the upper side the shaft shows floral and garland designs The neck shows a pearl-like pattern. Above this is the eight-sided amalaka, then the square abacus and then the four-sided capital.

The main hall shows twenty-two sculptures of Tirthankaras seated in padmasana and dhyana mudra. On the front wall of the hall is a sculpture of Parshvanatha.

In the front of the shrine is a beautiful torana. On two sides of the shrine are Tirthankaras standing with their attendants. These are in an attitude of adoration. On two sides of the shrine are carved Gommatesvara (on left) and Parshvanatha (on right). At the base of the steps leading to the shrine are elephant heads. Inside the shrine is Mahavira seated on a lion-throne in padmasana in dhyana mudra. He has a halo behind his head and a triple umbrella above his head. On his sides are attendants. Another shrine is carved on the upper storey of the main hall. On the two sides of the entrance are Sankha and

Padma Nidhis. South of this is another Mahavira shrine. Another shrine is carved on the north but is incomplete.

Shrine on the Right of the Main Hall

A shrine is carved on the right side of the main temple. In the chamber outside the garbha-griha are shown two Tirthankaras in the kayotsarga pose Six Mahavira figures are carved on the right wall and four on the left wall of this chamber. In the left wall is carved a door which leads to a cell. On two sides are figures of Matanga and Siddhaiki. The latter holds a child on her lap. On the ceiling is an utpala.

This chamber leads to a small antechamber. On two side walls here are Parshvanatha on the left and Gommatesvara on the right. Inside the shrine is Mahavira seated on a lion-throne in padmasana in dhyana mudra On the sides are his attendants.

CAVE NO. 31

Before entering Cave No. 32, a small cave is seen on the right The hall of this cave has four pillars, and a small shrine in the back wall On the left wall of the small hall is a fine sculpture depicting Parshvanatha, the twenty-third Tirthankara, guarded by the Serpent king Dharanendra with his seven hoods. On his two sides many interesting figures are carved. These are attempting to wean him away from practising penance. To the right of this panel is the figure of Vardhamana Mahavira, the last Tirthanakara, in padmasana and in dhyana mudra; above him triple umbrellas have been carved

On the back wall, to the left of the shrine, is the figure of Matanga on an elephant. Foliage is seen above his head He is attended by two attendants On the same wall, to the right of the shrine-door is the figure of Siddhaiki seated in savya-lalitasana on a lion with a child on her lap. She is accompanied by an attendant holding an umbrella on the left, and a male attendant on the right Foliage is also seen over the head of Siddhaiki

Inside the shrine is the figure of Vardhamana Mahavira seated on a lion-throne and accompanied by two attendants The head of this figure is mutilated. Umbrellas are seen above his head. A cakra is seen in the middle panel on the throne.

On the right wall of the hall is first, Gommatesvara in the kayotsarga pose. His body is entwined with creepers To his right, a flying gandharva is carrying a garland. Near by, a female and a couple in namaskara mudra are seen. To his left, another flying couple and a gandharva carrying a garland are shown.

CAVE NO 32

This jain cave is locally known as Indra Sabha, and is datable to the 10th century A.D.

The entrance gate of this cave has been recently renovated and reminds one of Kailasa, because just at the entrance is seen an elephant and a mana-stambha, as also a shrine which is detached from the neighbouring mountain by a small courtyard. The elephant is on the right It is in a much better state of preservation than those in Kailasa. On the left, only the base of the stambha is seen The other pieces of it lie near by. This stambha as compared to those in Kailasa is much smaller. The shrine here is very small and is constructed on a raised platform, about 6′ high Inside the shrine is a small figure of Mahavira on a rectangular seat. It has entrances on all the four sides On the ceiling of the shrine is a beautiful lotus.

The Chamber on the Left Side of the Entrance

On the left wall of this chamber is seen a panel of Parshvanatha, the twenty-third Tirthan-

kara, guarded by the serpent king Dharanendra. On his left is a devotee with his wife. On his right is a female figure. Another figure is seen seated on a buffalo and still another on a lion. It is a favourite sculpture of Parshvanatha's temptations. To the left of this panel, a similar sculpture has been carved.

On the right wall of this chamber is a panel showing Gommatesvara standing. To the left of this panel Parshvanatha is seen. In the back wall is the shrine of Mahavira, the twenty-fourth Tirthankara, seated in padmasana on a lion-throne. The door-guardians are Matanga and Siddhaiki. Matanga is seated on an elephant whose trunk is completely broken. Matanga has lost both his hands. Siddhaiki is partially damaged. She is seated on a lion.

Further left, on the same side, is another small chamber. On the left wall of this chamber is a figure of Parshvanatha and on the right, that of Gommatesvara. On the two sides of the shrine-door are figures of Matanga and Siddhaiki. Matanga is seated on an elephant with his left foot destroyed. Siddhaiki is seated on a lion, with a beautiful hair-dress and ornaments. Her right leg and both her hands are partially destroyed. The earring in her left ear is particularly noteworthy. Her hair-style is also very striking.

Inside the small shrine is seen Mahavira seated on a lion-throne, with chauri-bearers on both sides and umbrellas over his head.

Opposite to this chamber is another of equal size and with similar sculptures. The only additional figures are those of the four Tirthankaras, two on either side on the side walls.

Behind the shrine, to the north, is a big hall with many large pillars. It is however unfinished. The only imposing figure is the one of Mahavira inside the shrine in the back wall of the chamber, seated on a lion-throne and attended by chauri-bearers.

In the front veranda of the ground-floor is a chamber on the left, on an elevated platform. It is crowded with sculptures.

On the two side pillars of the elevated platform are figures of Tirthankaras in the kayotsarga pose. Below the figure of the Tirthankara on the right is an inscription which runs as follows: 'Sri-Sohila bramhacharin Shanti-Bhattaraka Pratimeyam', which means 'this is the image of Shantinatha carved by the bramhacharin Sohila'. The inscription is written in the Devanagari script and belongs to the 10th century A.D. Behind this is another pillar with a Tirthankara figure carved on it. Below is an inscription which reads as follows: 'Sri Naga-Varma-krita pratima' which means 'this image has been carved by Naga-Varma.'

On the left wall of this chamber are two panels, one containing Parshvanatha and the other containing Mahavira. On the right wall, there are two similar panels, showing Mahavira and Gommatesvara.

On either side of the shrine-door in the back wall, are Matanga and Siddhaiki. Inside the shrine is the figure of Mahavira.

Some vestiges of paintings may be noticed on the ceiling of this chamber.

There is a staircase to the left that leads to the first storey. On the first lap of this staircase is a small chamber. On the two side walls of this chamber are figures of Parshvanatha and Gommatesvara, and on two sides of the entrance of the small shrine in the back wall, are Matanga and Siddhaiki. A child is seen on Siddhaiki's lap. Inside the shrine is a small figure of Mahavira.

The remaining steps of the staircase terminate in a big hall. The veranda of this hall measures 54′ by 10′. At each end of this veranda are collossal figures of Matanga and Siddhaiki, with the former seated on an elephant and the latter on a lion. Foliage is seen over their heads. The details of the foliage over the head of Siddhaiki reveal figures of parrots, other birds and monkeys. On the southern side of the veranda is a parapet wall.

The main hall inside measures 55′ by 78′. The ceiling which was once beautifully painted, is supported by twelve extremely decorative pillars. They are of four types.

(i) The base is square and in tiers. Above it, the shaft is plain and square up to the middle. Then there is a beautifully carved garland that touches the heads of the dwarfs who are carved at corners. Then there is a 'purna-ghata' and leaves coming out of that, then an amalaka above and then a bigger amalaka and finally a broad capital.

(ii) The base is square and in grooves; then the shaft is square; it then becomes fluted though square. On each side in the middle are standing figures of Parshvanatha or other standing figures. Above it is a beautiful garland design, then a band of floral design, then the fluted shaft becomes conical, then there are two more layers, then a fluted abacus and above it the capital.

(iii) The base is square and in tiers, then the shaft becomes square. Above this are leaves at corners, then the shaft becomes sixteen-sided, then shows garland designs on eight sides. Then the shaft becomes conical, then it shows animal and other fabulous figures on it. Above it is a plain band, then two tiers and amalaka and above a broad capital.

(iv) The base is square and grooved. The shaft is first square, then there are leaves at corners, then an amalaka, then a neck-band, then two tiers, then a fluted amalaka and then the capital.

On the second pillar in the left corridor, there is a male figure on a lotus in the dhyana mudra. On the pillar opposite to this is a female figure seated on a lotus. She has four hands. Both the figures are very small but are well-carved.

In deep recesses of the two side walls of the hall, are figures of Mahavira seated on lion-thrones. In other panels are seen figures of Mahavira sitting cross-legged. There is a shrine on the back wall. On either side of the shrine-door are dwarapalas. Near the dwarapala on the left, is a huge figure of Parshvanatha with devotees, attendants and others. Near the dwarapala on the right is a colossal figure of Gommatesvara. This is by far the best figure of Gommatesvara at Ellora. His body is entwined by creepers and surrounded by all kinds of animals. Deer, serpents, rats, scorpions and a dog can be clearly seen. To his right is the figure of a devotee. On two sides are female figures. The male figure may represent his brother and the figures of females may represent his sisters, who have come to request him to give up his pride. Gommatesvara seems to be immune to all his surroundings.

Attached to this hall, to the east, is a small chamber approached through a small room behind the figure of Siddhaika. On the north wall of this chamber is a figure of Parshvanatha. To its left is a panel containing two figures of Mahavira. On the south wall, Siddhaika is seen. Next to her is Gommatesvara and next to him is a panel containing two figures of Mahavira. On the back or east wall, on either side of the shrine, are figures of Mahavira and dwarapalas. Inside the shrine is Mahavira.

The ceiling of the chamber still shows very beautiful paintings.

Similar to this chamber is another to the west which is approached through a dark room behind the figure of Matanga. On either side of the entrance of the dark room are very interesting figures.

In two niches here are carved two figures of goddesses. The one on the right is Siddhaika who is bedecked with rich ornaments. The goddess on the left has four hands. She holds one cakra in the left hand and another in the right hand. One left hand which rests on her left lap holds a manuscript. Above her head is an umbrella. She is richly ornamented. Such goddesses which are Hindu in origin have found a place in the Jain caves. It may be because of the Hindu influence on Jainism.

The pillars in this chamber are also very decorative. The design on them is similar to that on the pillars in the main hall, excepting that the pillars here are much smaller and thinner.

In the south end of the veranda is a figure of Matanga, the counterpart of which is in the eastern chamber situated in the same position. In the middle panel, on the left wall, which is on a raised platform, is the famous sculpture of Parshvanatha and on the wall opposite it is the panel depicting Gommatesvara. On the side walls are figures of Mahavira. Inside the shrine is a figure of Mahavira in padmasana and in the dhyana mudra.

To the left, a door has been hewn out of the rock and through this door the second storey of the Jagannath Sabha or cave No. 33 is reached.

Cave No 32, which is miscalled Indra Sabha (because Matanga was mistaken for Indra, the vehicles of both being the same), is a mixture of the southern and northern styles, with the former more predominant. It is a typical Jain cave in that great care is given to depicting details of facade, foliage, ornaments and head-dresses The highly complicated carvings on the pillars in the cave carry a suggestion of meticulous ivory carving, while the images are massive and stiff, which are the peculiar characteristics of Jain images.

Cave No. 33

The Ground Floor

On two sides of the entrance to this hall are Matanga and Siddhaika. The toranas over their heads have been beautifully carved, and so also the foliage above their heads. Every leaf and flower is distinct. Birds and monkeys can be clearly seen in the foliage above the head of Siddhaika. In the two recesses on their left and right are the usual figures of Parshvanatha and Gommatesvara The door of the shrine in the back wall looks modern. Inside the shrine is a figure of Mahavira seated in padmasana and in the dhyana mudra

To the left of the main entrance is a middle-sized chamber with figures of Matanga and Siddhaika on two sides of the veranda. Parshvanatha and Gommatesvara are seen on the side walls. In the shrine is Mahavira sitting cross-legged.

First Floor

The roof of this hall is supported by twelve huge pillars On the left, right and back walls of the hall many figures of Mahavira are seen in groups of two.

On two sides of the shrine in the back wall, are two figures of nude dwarapalas. Close to the dwarapala on the left is the figure of Matanga on an elephant Next to the one on the right is the figure of Siddhaika, which is half-damaged, on a lion On the door-jambs of the shrine are carved twenty-four seated figures of twenty-four Jain Tirthankaras. At the lower ends of the jambs, two female figures, each accompanied by a dwarf, are seen. One is on makara and another on a tortoise They are Ganga and Jumna.

The cave was probably excavated in the 11th century A D.

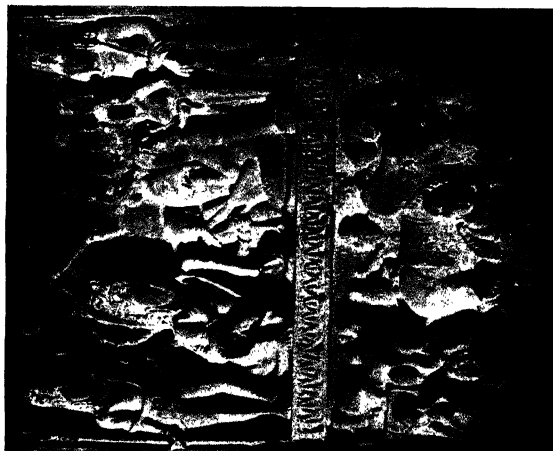
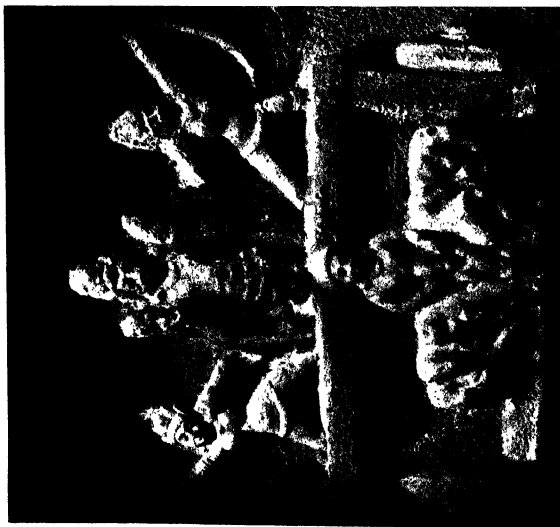
Cave No. 34

Cave No. 34 is the last of the Jain Group as also the last of the Ellora caves Though it is small in size it is certainly not unworthy of attention. It can be approached through an entrance of some sort on the left side of cave No. 33, and of course from the outside.

In the veranda of this cave no sculpture is seen. Inside, on the two sides of the shrine, are Matanga and Siddhaika. The figure of Siddhaika is in a very fine state of preservation. Her hair-dress is very beautiful and the foliage above her head is better here than anywhere else. The foliage shows the leaves and fruits distinctly. Monkeys are seen eating the fruits. On the left of Siddhaika is an interesting figure of a male with beard and moustaches. On the two side walls of the chamber are Parshvanatha and Gommatesvara.

In the shrine is a figure of Mahavira in padmasana and in the dhyana mudra.

ELLORA, Cave No 21 (Ramesvara). *Left*, Siva and Parvati playing dice *Right*, Kala and Kali on right wall of the right side chamber

ELLORA, Cave No 26   Dwarapala to the left of the shrine

ELLORA, Cave No 22   Surya panel

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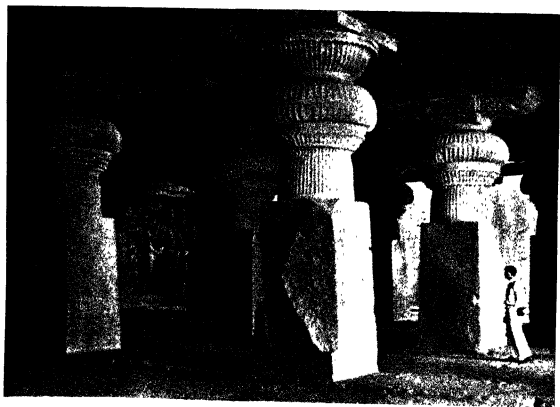
ELLORA General view of the caves with water-fall of Cave No 29

ELLORA, Cave No 32 A general view

ELLORA, Cave No. 29 *Top*, facade showing the pillars and lions at the entrance. *Bottom*, interior view of cushion type pillars and part of Siva-Parvati marriage panel (Kalyanasundara-murti.)

CHAPTER VIII

AURANGABAD CAVES

Aurangabad is situated in a valley watered by the river Dudhna between the Sihyachal and Satara ranges of hills From here roads lead to Deogiri and Ellora in the north-west Ajanta in the north-east and Paithan in the south.

The old name of Aurangabad was Khirki, meaning 'window' or 'entrance'. Perhaps the town was given this name as it was a gateway to Deogiri and Paithan, which were very important towns then.

Malik Ambar, the Abyssinian General and the prime minister of Murtaza Nizam Shah II of Ahmadnagar, made Khirki the capital of the Nizamshahi dynasty in 1610. In 1621, the army of Jehangir burnt and ravaged the town. Malik Ambar's son Fath Khan, who succeeded his father in 1626, changed the name of the town to Fatehnagar. When Prince Aurangzeb was sent as viceroy to the Deccan in 1653, he changed its name to Aurangabad.

In the 17th century, Aurangabad was a prosperous city and according to Sir Jadunath Sarkar, there was not a piece of waste-land near it. It was also famous for the variety of its flora and its fruits

Malik Ambar built a wonderful system of water-works for the city called Nehr-e-Ambari This kept every house in Aurangabad supplied with plenty of water.

Aurangabad changed hands once again during the declining fortunes of the Mughals It came under the jurisdiction of Nizam-ul-mulk Asaf Jah. The Asaf Jahi dynasty ruled over the Hyderabad State till 1948. In that year it came under the jurisdiction of the Indian Government Aurangabad now forms a part of the Maharashtra State.

The rock-temples of Aurangabad remained unknown for a long time. When their existence became known, the caves were cleared Their first account is found in Dr. Bradley's 'Account of the Statistics of the Sarkar of Paithan' prepared for the Nizam's Government in 1850. But they were first surveyed in great detail by Dr James Burgess in Volume III of the 'Reports of the Archaeological Survey of Western India' for the years 1875-76. The caves formed the subject of a talk given by Dr. Yazdani before the India Society, London, on December 2, 1936.

The Sihyachal ranges of hills in which the Aurangabad caves are excavated lie to the north of the city, (behind the tomb of Aurangzeb's wife Rabia Durrani), rising to a height of 700′ above the plains Time and clime have done great damage to the caves. Signs of decay and ruin are seen everywhere. Roofs have developed cracks, facades have fallen into ruin and pillars have broken into fragments. Perhaps the excavators did not judge the rock properly. Normally, the excavators of rock-temples selected sites with great care. Only hard rock was suitable for carving temples and images. That is why whenever they came across a soft stratum, they left work even where they had commenced it. That is why many of the viharas and chaityas were left incomplete.

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The Aurangabad caves were carved during the second burst of creative energy which produced the spectacular caves of Ellora. The Aurangabad caves are not so spectacular. But some of the sculptures here can be compared to the best of the Hindu sculptures of Ellora. The architecture of the caves and their image-sculpture suggests that they were

carved in the 7th century A.D. when the Chalukyas of Vatapi ruled over this region. This late dating is suggested by the existence of the pradakshina path round the temples and the images, which feature the Buddhists borrowed from the Hindus in about the 6th or 7th century A.D. Another feature is the large number of female deities carved here. In early Buddhist shrines the male gods are numerous. Even in the later Buddhist caves at Ellora the male gods exceed the female deities. At Aurangabad caves it is the other way round. This feature also suggests a later dating.

The Aurangabad caves show some marked influence of Ajanta. The Litany of Avalokitesvara carved in the veranda of cave No. 4 at Ajanta and at other places there, is repeated in a huge panel in cave No. 7 of Aurangabad. The worship of Padmapani Avalokitesvara was obviously very popular amongst the Buddhists. The dance scene of cave No. 7 of Aurangabad reminds one of the Dancing Girl of the Mahajanaka Jataka in cave No. 1 at Ajanta. The sculpture of the Aurangabad dancing girl is as full of verve, vitality and grace as the dancing girl of Ajanta. The Sutasoma Jataka of cave No. 17 of Ajanta is carved as a frieze in cave No. 3 of Aurangabad.

The Aurangabad caves, however, compare rather unfavourably with the caves of Ajanta. Like the Jain caves of Ellora, these convey a great deal of mastery over the rock-medium. The artists who worked here were skilled sculptors In their work considerable force and exuberence of the spirit is evidenced. Yet they lack the spirituality, balance and symmetry of Ajanta. That sense of perspective which is so essential to all forms of great art seems to have been already lost.

The caves of Aurangabad fall into three groups These are separated from one another by considerable distances. The first group consists of caves 1 to 5, the second of 6 to 9 and the third of 10 to 12. As in the last group there are no sculptures, they have been left out of consideration.

CAVE NO. 1

Cave No. 1 is a huge unfinished vihara. It had a huge facade which has now fallen. It had a portico supported by four pillars These pillars now survive only in halves.

On the left side wall, outside the veranda, are six figures of the Buddha, in the pralambapada asana in the dharmachakra mudra. One of the Buddha figures is defaced completely and another has lost its head. On two sides are chauri-bearers.

The veranda is 76′ 5″ by 9′ and is supported by eight pillars and two pilasters. The pillars are interesting and show three types. (i) These are in the front of the central entrance of the unfinished vihara. The base is square and dwarfs can be seen above the base at the four angles. In between these dwarfs, in squares, are circles with beautiful floral designs. The shaft then shows sixteen sides, then a floral band, then it becomes fluted, then shows a garland design, then becomes octagonal with floral designs on the sides. Above these, in tiny toranas, are yakshas. Above this is the amalaka and then a lotus. Above this comes a square abacus which supports the capital. The latter is broad, like the Ajanta capital, and shows flying couples of gandharvas and apsaras. On the pillars are attractive bracket figures, salabhanjikas with dwarfs and attendants. Above their heads is foliage. (ii) The base is square and above are dwarfs at the angles, with floral patterns in circles in between the dwarfs The shaft which starts above, shows an octagonal band with floral designs, then another octagonal band which is plain, then a floral octagonal band, then the shaft becomes round. Above are five more floral and garland bands, then the amalaka with huge flowers and leaves at the angles and on the top a big and broad capital. In the brackets are salabhanjikas (iii) The base is square and tapers upwards. The shaft is first octagonal with floral design, then sixteen-sided with floral design, then becomes rounded, then shows

a floral band, then again becomes rounded, then shows a sixteen-sided band, then becomes octagonal. Above is the amalaka with big leaves at the angles and the broad capitals. On capitals are carved yaksha figures. Salabhanjikas are seen in the brackets of the pillars.

At both ends of the veranda, Buddha figures are carved. The one on the left wall shows a Buddha figure, sitting cross-legged on a double-petalled lotus, the stalk of which is held by two Naga figures. On his two sides are the usual attendants and above are vidyadharas. The Buddha is seated in the dhyana mudra. On the wall to the right of the veranda is another figure of the Buddha. He is seated under a tree, with attendants. Vidyadharas with garlands are also seen.

The door-frame shows Naga figures on two sides accompanied by their consorts. A number of mithuna figures are carved on the frame of the central door. At both ends on thresholds are standing female figures. The windows on the two sides of the door are decorative and show geometrical and floral designs, as also a number of mithuna figures. Between the window on the left and the door on the left is a panel containing a Buddha figure, sitting cross-legged in the dharmachakra mudra. Nagas hold the stalk of the lotus on which he is seated. On his sides are attendants and vidyadharas.

The vihara has been left incomplete.

Cave No. 2

The facade of this cave has fallen. On the left side, in the veranda, can be seen the remains of a Buddha figure. On the left side of the Buddha is a standing figure of Vajrapani with a halo round his head. Above, flying gandharvas carrying garlands can be seen. On the left of the flying couple, a seated Buddha figure can be seen. On the right side wall of the veranda, a number of Buddha figures in different asanas will be noticed. Two small panels show standing figures of a Bodhisattva holding lotuses and on the lotuses are carved figures of the Buddha In another panel the Buddha is seen in the pralambapada asma, attended by his usual attendants acting as chauri-bearers Above are flying gandharvas and apsaras. On the right side of this panel is a Buddha figure seated cross-legged in the dharmachakra mudra, with chauri-bearers

The hall, which also contains the shrine, is supported in the front by two pillars and two pilasters The pillars are square and show lotus design, with mithuna figures or yakshas in inner circles. On the left side wall of the front corridor, which measures 21′ by 9′, is a Buddha sculpture in the pralambapada asana, in the dharmachakra mudra. On two sides are the Bodhisattva attendants, Padmapani and Vajrapani. The stalk of the lotus on which the Buddha is seated is held by Nagas A devotee is seen below. Above are flying gandharvas. A similar panel is seen on the right wall of the corridor Two devotees are seated kneeling below and vidyadharas above, Padmapani and Vajrapani on sides and Nagas holding the stalk of the lotus on which the Buddha is seated.

Around the shrine, which stands on an elevated platform, is a pradakshina path (circumambulating passage). On the wall to the left of the shrine are ten panels of the Buddha. Four of these are in the pralambapada asana and six seated cross-legged. All the figures have attendants in company and vidyadharas. On the wall behind the shrine are carved four Buddha figures, three seated cross-legged and one in the pralambapada asana. On the right wall of the shrine are carved fifteen figures of the Buddha, three in the pralambapada asana and the rest seated cross-legged. On the outer side of the shrine wall, a number of Buddha figures are seen. On the left side of the shrine wall, ten Buddha panels can be seen. Three of them are in dhyana mudra and three in the dharmachakra mudra, all seated cross-legged; and four in the pralambapada asana in the dharmachakra mudra. On the right side of the shrine wall, also outside, are seven panels, six in the pralambapada

asana in the dharmachakra mudra and one sitting cross-legged in the dharmachakra mudra.

Two dwarapalas are seen on the two sides of the shrine-door. On the left is Padmapani with the figure of the Amitabha Buddha in his crown. He is holding a lotus, the long stalk of which is held by a Naga figure with five hoods of the cobra. On the right side of the shrine-door is another dwarapala, perhaps Manjusri. He is also holding a lotus on which the Buddha is seated. The stalk of the lotus is held by a Naga figure standing below. On both sides of the door, above the Buddha figures on the lotuses, vidyadharas can be seen flying.

The door-frame shows two yaksha figures, one on each side.

The Shrine. Inside the shrine, on the back wall, is the Buddha in the pralambapada asana in the dharmachakra mudra. He is seated on a lion-throne and has a halo round his head. On the back of the throne a number of figures are drawn in relief. First of all, near the halo are two Buddha figures, then makaras and horse riders and elephants.

On the left wall of the shrine are eight Buddha figures seated cross-legged, four in the dharmachakra mudra and four in the dhyana mudra. Besides, there are three more Buddha figures in the pralambapada asana in the dharmachakra mudra, with attendants

CAVE NO. 3

Cave No. 3 is a vihara datable to the 7th century A.D The cave had a facade which is now fallen. The veranda is also in ruins. Orginally it was supported by four pillars. and measures 30′ 6″ by 8′ 9″. On elevated platforms at each end are chapels. The main hall has a central door and two windows The hall measures 41′ 6″ by 46′ 6″ and is supported by twelve pillars, all lavishly carved with different designs At both ends of the front corridor are cells. In the left and right corridors are two chambers 18′ 4″ by 8′ 4″ In the back corridor are two more cells, one at each end There is an antechamber and then a shrine

The pillars in the hall are highly decorative The twelve pillars supporting the roof of the hall show five patterns The four pillars at the angles show one design to maintain symmetry This symmetry is also maintained in the other pillars There are two pillars on either side showing a similar design. The two pillars facing the entrance-door show a similar pattern. The base is big and square. The shaft which begins above is first octagonal, then rounded It is covered throughout by horizontal bands of floral designs On the upper portion of the base a number of figures are carved on all the four sides, but are now partly defaced. Just above the base, where the shaft becomes octagonal, on each of the side of the octagon, in circles, floral designs have been carved. Then the shaft becomes sixteen-sided and shows floral design, then it becomes plain round, then again shows a floral band, then becomes plain round, then comes a floral band, then becomes fluted and then octagonal. On each of the sides of the octagon, in squares, are a number of mithuna figures or yakshas Then the shaft again becomes fluted Above is the amalaka with floral and leaf design at angles. The capital is broad and in the middle rectangle is a mithuna figure On the two sides of the middle rectangle are horse-riders

Here in the main hall is an interesting frieze depicting the Sutasoma Jataka. This is the only example in Western India (excepting Kanheri) where a Jataka story is represented in stone The Jataka is carved above the four pillars at the back of the front corridor, in a narrow frieze.

The Four Pillars at the Angles

The base is square. On the upper portion of the base are mithuna figures and floral designs The shaft which begins above is first octagonal. At the four angles of the octa-

gonal shaft are seated dwarfs. In between these dwarfs are beautiful circles with lotuses inside. The shaft then becomes sixteen-sided. On the upper portion of the sides is a floral design. The shaft then becomes fluted. On the upper portion is a beautiful garland design. The shaft now becomes again sixteen-sided with rich floral and garland design, then becomes octagonal with floral design. Above this, in tiny toranas, mithuna figures are carved. Above this is an amalaka. On four sides, at the angles of the amalaka, are dwarfs which support a thin square abacus. The capital is broad and shows in a middle rectangle and two sides reaching the roof, floral designs and horse-riders.

Second Pillars in Left and Right Corridor

The base is square. On the upper portion of the base are mithuna figures inside floral designs Above the base at the four angles, are some striking and interesting figures of males, females, dwarfs and attendants, almost in full relief. In between these corner panels are yaksha figures. The shaft which begins above shows sixteen sides with a floral design. Then the shaft becomes rounded, then shows a floral band, then again becomes rounded, then comes another floral band, then shows sixteen sides containing interesting panels, then the amalaka with big floral and leaf design at the angles The capital is broad In the middle rectangle are mithuna figures and on two sides are horse-riders

Third Pillars in Left and Right Corridor

The base is square The upper portion of the base contains geometrical designs, yakshas, and dwarfs At the four angles are lions with two bodies and one head. The head is shown at the angle. On each body (of a lion), a rider is seated. From the mouths of the lions garlands come forth and fall below. In between these figures, in squares, are carved mithuna and yaksha figures The shaft above is first sixteen-sided, then becomes fluted, then shows a floral band, then again becomes fluted, then shows a floral band, then becomes sixteen-sided and on each side shows mithuna figures. Then comes a floral band. Above, in tiny toranas, are yakshas. Above is a chain design, then a round floral band and then an amalaka At the four angles are dwarfs supporting a thin square abacus on which the capital rests. The capital is broad. In the middle rectangle are mithuna figures and on the two sides are elephant-riders.

The Two Pillars Facing the Antechamber

The base is square. On the upper portion are lotuses. At the angles are beautiful Naga figures in full relief, with attendants. In between these figures, lion-faces are carved. The shaft which begins above is first sixteen-sided. Here, on alternate sides, yakshas are carved. The upper portion shows a floral design. Then the shaft becomes fluted with the flutings very much slanted, then a floral band, then again slanted flutings, then a floral band, then a band showing yakshas, then an amalaka above which is a lotus Above is a thin square abacus supported by beautiful female figures standing with attendants on lotuses. Above on the capital, in the middle rectangles, are mithunas and on the two sides are animal-riders.

Above all these pillars is a frieze showing tiny temples with arched roofs and beautiful chaitya windows. In every temple, a few figures are seen.

The two pilasters at the two ends of the front corridor show extremely beautiful floral designs in circles. In their centres are carved panels showing mithuna figures. Above are half-lotus and other floral designs.

Chamber in the Left Corridor

The chamber is supported by two pillars and two pilasters. The base of the pillar

is octagonal and tapers upwards. On the upper portion are half-lotus flowers. The shaft above is first sixteen-sided. In the upper portion is a floral design. Then the shaft becomes fluted. Next the flutings become slanted and show geometrical design. Above are five floral bands interspersed with the rounded shaft, then a band of geometrical design. Above is the amalaka with floral and leaf design at angles. Then above, lotus design on four sides. Above, there are three more floral bands. The capital above is square. The pillars have bracket figures showing shardula riders. The bracket figures are broken. The pilasters also have bracket figures.

Chamber in the Right Corridor

The chamber is supported by two pillars and two pilasters. Only parts of the pillars survive. The upper portion of the pillars shows a vase design. The capital is thin and square. The pilasters show floral bands.

In the back corridor are two cells, one at each end.

Pillars of the Antechamber

The antechamber is supported by two pillars and two pilasters. Both the pillars are of similar pattern. The base is octagonal and tapering. On the upper portion of the base are half-lotus designs. The shaft above has first a floral band, then it becomes fluted and shows floral design, then becomes octagonal with floral design. It then shows a floral band and becomes fluted. Then another floral band and then a fluted vase-pattern, then an amalaka and a lotus and a thin square capital. On pillar brackets are salabhanjikas, female figures with attendants and foliage above.

The walls of the antechamber were once painted. Vestiges of paintings can yet be noticed.

Shrine-door

On the two sides of the shrine-door are Naga figures acting as dwarapalas On the door-frame and lintel are mithuna figures in a number of small panels. Above the lintel is a frieze, showing a number of tiny temples. On the two sides of the shrine-door, are standing female figures on makaras and reclining on small male figures, such as are seen outside cave No. 4 at Ajanta.

Shrine

On the back wall of the shrine, the Buddha is shown seated in the pralambapada asana on a lion-throne. There is a dharmachakra and two deer below. Behind the head of the Buddha is a halo. On the back of the throne, on both sides, are Naga figures with cobra-hoods. Below them are horse-riders. Still below, on an elephant head are two very interesting figures. The figure on the right is holding fast with his right hand the figure on the left. Above the Buddha, on his two sides, are gandharvas and apsaras with garlands and offerings. On two sides of the Buddha are the Bodhisattva attendants standing on lotuses.

Near the left and right shrine walls are carved in full relief a number of devotees, seated and kneeling, their hands folded. Their hair, flat faces, and thick lips indicate their Egyptian descent.

Devotees in Shrine

On the left side are eight figures, six males and two females. The first figure from the front wall of the shrine is shown kneeling at the left side corner. It is a male figure. The face is flat, the lips are thick and the hair curly. He is looking upwards. The figure next

to him touches the left side front wall of the shrine. It is that of a male. He wears two necklaces, armlets and wristlets. The next male figure has an Egyptian head-dress and features and wears two necklaces and armlets. The hands are broken. The next figure has big eyes, broad nostrils and thick lips. Next comes a similar figure with two necklaces. Then follows a female figure. She looks graceful and her hair-style is noteworthy. She wears two necklaces. The next figure is broken. Lastly, there is one more female figure. Her coiffure is very decorative and she wears an ornament in the hair in front She wears big ear-lobes and two necklaces. She is looking towards the Buddha. All these figures have their hands folded in reverence to the Buddha.

Near the right side wall of the shrine are seven figures. Starting from the right side corner, one Egyptian figure is noticed. He wears a necklace, armlets, wristlets and earrings. The garment he wears reaches the knees. Behind this is another figure with a pointed nose, wearing earrings The third figure holds a garland in his hands. The fourth figure is a beautiful female with a rich hair-style. She is smiling and her hands, as those of others, are folded She also wears earrings and three necklaces. The fifth is a male figure with an Egyptian head-dress and with rich necklaces, armlets and wristlets. His apparel reaches to his knees. The face of the sixth figure is partly defaced. He wears a necklace, armlets and an earring. The seventh figure is that of a beautiful female with a decorative coiffure. She wears two necklaces, armlets and bangles. She is kneeling and her hands are folded in reverence to the Buddha

CAVE NO. 4

Cave No. 4 is a Hinayana chaitya. It is a surprising circumstance that this chaitya should not have been adapted to Mahayana worship as would be expected when we consider that all the viharas here have been excavated by the Mahayanists. From the simplicity of its design and architectural features it may probably be dated to the 2nd century A D. This is an extremely small chaitya measuring 38′ by 22′ 6″. The facade of the cave is gone. Even the chaitya is not fully intact. Half of it has already fallen and only half of it now survives. The original pillars are gone. A broken pillar can be seen standing on the left. It shows no base and is octagonal in shape. Another old pillar is seen standing behind the stupa. But its base is not original. It has been built recently. The roof of the chaitya is vaulted and shows wooden design. The rafters are seen. The triforium above the pillars is divided into panels which probably contained paintings. Above this, false chaitya sun-windows are carved.

The ceilings of the aisles are flat and not vaulted. This would indicate their age. Vaulted roofs for aisles are older. Other architectural features which indicate its age are the plain octagonal pillars without base and capital and the stupa which is plain and semi-circular, and having proportions similar to the base and the dome of cave No. 9 of Ajanta.

CAVE NO. 5

Cave No. 5 shows only a shrine which has been white-washed by the Jains of Aurangabad who worshipped the Buddha figure inside mistaking it for that of Vardhamana Mahavira.

On the back wall of the tiny shrine is a figure of the Buddha seated cross-legged in the dhyana mudra. There is a halo behind his head. This figure of the Buddha however lacks that fineness, grace and nobility of the Buddha figures of Ajanta. The Buddha looks stiff and lacks expression. The throne on which he is seated is plain. To the left of the Buddha is Bodhisattva Padmapani Avalokitesvara and to the right is probably Vajrapani, both acting as chauri-bearers. Above, on the two sides of the Buddha, are

flying figures of vidyadharas carrying garlands.

On the left wall of the shrine is a cross-legged figure of the Buddha in the dharmachakra mudra. On his right side is Padmapani holding a lotus in his left hand and a chauri in his right hand, standing on a lotus-flower. Near the lotus, a devotee is noticed kneeling down with folded hands. Another attendant, probably Vajrapani, is on the other side of the Buddha. Above are vidyadharas.

On the right side wall, in two arched niches, figures of the Buddha are seen. They are both seated cross-legged in the dharmachakra mudra. Below are seen two devotees. Below these figures, in a rectangular frame, two figures of the Bodhisattvas (?) are seen, one in varada hasta mudra and the other in the abhaya mudra, standing on lotus flowers.

The shrine has a pradakshina path. On both sides of the shrine-door, the Buddha is seen in the pralambapada asana in the dharmachakra mudra, attended by two chauri-bearers on either side. The throne on which the Buddha is seated is in both cases a small quadrangular stool. Below, hooded Naga figures are seen supporting the stalk of the lotus on which the feet of the Buddha rest.

Above the left entrance of the pradakshina path there are three panels each containing the figure of the Buddha in the dharmachakra mudra Similar panels are seen above the right entrance of the pradakshina passage. On the extreme right, there is a small panel containing the figure of the Buddha in the pralambapada asana, in the dharmachakra mudra.

CAVE NO. 6

This cave has a veranda supported by four newly constructed pillars and two pilasters.

At one end there seems to be a chapel The veranda clearly shows some vestiges of paintings. Floral and geometrical designs may still be noticed.

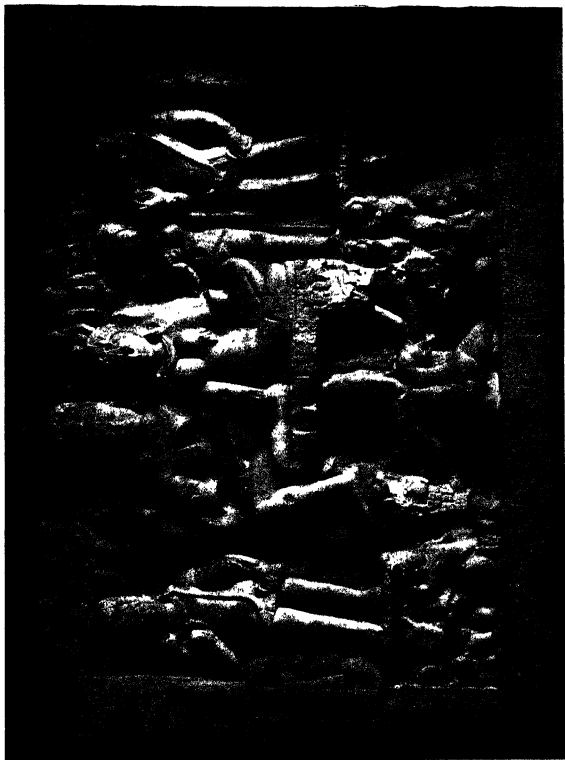
The pillars of the antechamber of the shrine are square with lotus circles in the middle, containing mithunas. Above, the shaft becomes sixteen-sided and then there is a large square abacus with a floral design on it. The capital is broad and plain.

Near the pilasters are two standing female figures, one on each side, with foliage on their heads, wearing rich head-dresses, necklaces, armlets and girdles. Two yaksha figures are carved on either side.

On the left side of the shrine-door on the back wall of the antechamber is the figure of Padmapani Avalokitesvara with extremely decorative head-dress On his right is a male figure, holding parnadrona (bowl of leaves). He wears a high crown, and his hair is curly. There is a band round his waist. To his left is a female figure, holding a lotus, probably the counterpart of Padmapani Avalokitesvara. She wears a diaphanous costume which is skilfully portrayed. On the right side of the shrine-door is the figure of Vajrapani (?). To his left is an interesting male figure with his hands crossed and his right foot touching the left leg of Vajrapani. He must be an important personage To the right of Vajrapani is a standing female figure with a magnificient robe flowing behind her and reaching down to the floor.

At the two sides of the shrine-door are two standing figures of Nagas with five hoods, accompanied by yakshas seated on lotuses.

In the shrine is a figure of the Buddha in the pralambapada asana and in the dharmachakra mudra He is seated on a lion-throne and wears a robe the folds of which are minutely and delicately portrayed. He is accompanied by his usual attendants.

On the right side wall of the shrine, near the feet of the Buddha, are five female devotees, kneeling with folded hands. All these figures are in an extremely good state of preservation. Each of them wears a different head-dress and is bedecked with ornaments. The figures are well-cut and are executed delicately.

ELLORA Cave No 29 Ravana shaking Kailasa (Ravananugriha-murti)

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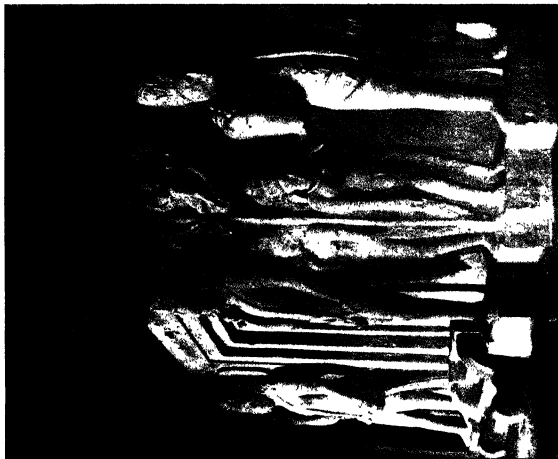
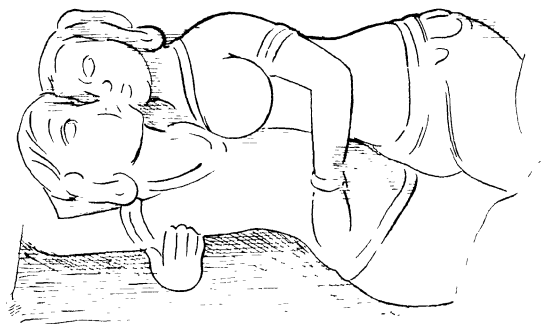
ELLORA, Cave No. 29 *Top*, Andhakasura-vadha-murti *Bottom* panel depicting marriage of Siva and Parvati (Kalyanasundar-murti)

ELLORA Cave No 29 Dwarapalas on shrine doors

ELLORA, Cave No 30 Caktesvari

(Copyright by Department of Archaeology, Government of India)

ELLORA, Cave No 30 Mithuna couple in the 'Jagha upaghuhana' or 'Hip-thigh Embrace'

On the left wall of the shrine are five kneeling male devotees. These figures also show the great imagination and skill of the artist.

On the back wall of the hall are two cells which have been turned into shrines. They now contain the figures of the Buddha in the dharmachakra mudra.

CAVE NO. 7

Cave No 7 is a vihara datable to the 7th century A.D. The facade of the cave has fallen, but otherwise the cave is by far the best in the Aurangabad Group and is in a wonderful state of preservation. It contains some of the finest sculptures which are comparable in grace, vitality and force with some of the best at Ellora or Ajanta. What is more, most of the figure sculptures here are completely intact.

The veranda measures 34′ by 14′. On the two sides of the veranda, outside, are carved standing female figures with attendants. Foliage is seen above their heads. The veranda is supported by two pillars and two pilasters The pillars are of one pattern. The pillars are square in shape. On the upper portion of the base are beautiful elephant-friezes. In the middle of the pillars, in circles round which are floral designs, are carved mithunas. Then the shaft has a middle of sixteen sides and the capital above is square and has floral design.

Chamber on the Left Side

In the chamber on the left side of the veranda are the six Saktis of the Dhyani Buddhas, standing gracefully, each with a different hair-style and head-dress They are all standing on lotus flowers and wear earrings, necklaces, armlets, bangles and girdles. Three of them are seen holding bunches of lotus flowers in their right hands. At the extreme right is the Buddha standing in the varada hasta mudra On the extreme left is Avalokitesvara The chamber is supported by two pillars and two pilasters

Chamber on the Right Side

In the chamber on the right side, there is a beautiful sculpture of Pancika and Hariti with a child on her lap Pancika is shown very plump. He wears a high and decorative crown, and necklace, garland, armlets and wristlets Hariti is also plump but she has a graceful figure. The child is shown wearing a crown, earrings and a necklace. The hair-dress of Hariti is extremely beautiful. She has earrings, necklaces, bangles and armlets. There is a halo behind the figures of both. On two sides are attractive female attendants, both with interesting coiffures. The figure on the right of Pancika holds a chauri in her right hand, and a lotus flower in the left. She is wearing earrings, necklaces, bangles, a girdle and armlets. The figure on the left of Hariti is partially broken She is wearing a necklace, girdle and armlets.

Both the chambers are on raised platforms, about 3′ high. At each end of the back wall of the veranda, are two extremely graceful standing figures on lotuses. Their hair-styles are worthy of notice. They are wearing long round earrings, necklaces, armlets, bangles and transparent costumes. On the left of the entrance-door is a standing figure of Padmapani Avalokitesvara holding a beautiful lotus in his left hand. In his right hand can be seen the remnants of a rosary. In his crown can be seen the figure of Amitabha. His curly hair falls onto his shoulders. There is a halo behind his head. Above him two flying figures are seen, bearing garlands. Near the flying figures, on either side, is a panel of the Buddha, seated cross-legged in the dharmachakra mudra.

The Litany of Avalokitesvara

On either side of Avalokitesvara are seen a number of panels. This is the Litany of

Avalokitesvara. Starting from the top right, two figures are seen taking refuge in Avalokitesvara. They are running away from Agni (represented by Fire) and want to be saved. Padmapani Avalokitesvara is seen in the abhaya mudra flying to their rescue. Below, two figures are seen running away from a warrior. They are seen delivered by Padmapani. One of the figures is shown as bent down in an extremely natural pose. Below, two figures are running away from another figure holding chains in his hands. The standing figure has a beard. Below, a shipwreck is seen. Padmapani is seen in the abhaya mudra. Three figures are seen in the ship. The design of the ship with its mast resembles that depicted in one of the paintings at Ajanta. On the left side of Padmapani, in the upper panel, two figures are seen running away from a lion. They have been delivered by Padmapani who is seen in the abhaya mudra. In the panel below, two figures are seen running away from snakes. In the panel below this, two figures are running away from an elephant. In the last panel, Kali is shown trying to carry off a child from the mother's lap. On the right is Padmapani in the abhaya mudra.

On the right side of the door is the figure of Manjusri. On his right is Sarasvati, resting her left hand on a female dwarf. Her hair-style is attractive. She is wearing necklaces, armlets, long round earrings, a girdle and a thin apparel Her pose is very graceful. On the other side of Manjusri is an attendant with a high head-dress. There is a halo behind him Two vidyadharas are seen flying in clouds with offerings Above them are flying gandharvas and apsaras. The windows on two sides have decorative frames with floral and geometrical designs. Above the windows the figure of Gajalakshmi is seen, with elephants pouring water over her. She is seated on a lotus flower with two attendants carved on either side. On the window frame, which is on the right side, are carved many small panels containing fantastic creatures with human bodies and heads of elephant, lion, boar, etc.

The Main Hall

The main hall is mostly occupied by the shrine, which has a pradakshina path. There are six cells, three in the left wall and three in the right wall, and two small shrines in the back wall, each with a seated Buddha.

On the left of the shrine-door is a very graceful standing female figure. Her figure shows great beauty of form. It is clear that the artist has drawn all the curves of her body with great vigour. She is holding a lotus in her left hand. Her right hand is broken. The figure is about 5′ 4″ in height. She is wearing earrings, beautiful necklaces, armlets, an extremely beautiful girdle and a transparent costume. She is Tara. Two more female figures can be seen on either side of her. The figure on the right is resting herself on a small male figure, standing in a very awkward and laugh-provoking position. The dwarfish person has rested his chin on his crooked staff which he is holding in his hands. The hair-style of the female figure is extremely interesting. She wears earrings, necklaces, armlets, bangles and a girdle. Her left leg is shown exposed above the knees. The figure on the left stands gracefully reclined on her left foot. Her hair style is attractive. She wears ear-lobes, necklaces, armlets, bangles and a girdle. On her right is seen an interesting female dwarf with a big but well-drawn hair-dress. Her earrings are pretty big and her necklaces and bangles are shown made of metal.

On the right of the shrine-door is another figure of Tara, of life-size dimensions, gracefully standing on a lotus and resting herself on her right foot. She is wearing a decorative head-dress. Her transparent dress is shown flowing in between her legs. On her right is an extremely beautiful female figure of an attendant resting on a dwarf. The most interesting thing about her is her hair-style. For her size it looks immense. A number of flowers are seen in her hair-dress. But this is so with regard to all the figures drawn here.

She wears earrings, necklaces, armlets, bangles and a girdle. On her left is a standing male dwarf, wearing a cheap necklace. The chain he is holding is delicately and skilfully drawn. Another chauri-bearer is seen on the left, holding a chauri and a lotus flower Her hair-style is also exquisite.

At the entrance of the shrine two Naga figures are seen guarding the door. They have five hoods over their heads.

In the shrine, in the back wall, is a huge figure of the Buddha in the pralambapada asana, on a lion-throne and in the dharmachakra mudra. The folds of his apparel are clearly seen round his shoulders, hands and feet. On the two sides of the Buddha are seen six figures of the Buddha seated cross-legged, two in the dhyana mudra and four in the dharmachakra mudra. On the right wall of the shrine a female figure with beautiful hair-dress and a male figure with a high head-dress and a dwarf below are seen.

On the left side wall is an extremely interesting panel. Right in the middle is seen an extremely graceful female dancer. She is seen in a typical dancing pose. From the position of her hands, legs and the mudra depicted by the position of her hands and fingers, it is obvious that the artist was very familiar with the art of dancing. He has poured all his skill in portraying a dance in action, with all the vividness of his imagination and the skill of his hands. The dancer is very graceful of form and looks full of life and vitality. Here sculpture has become vigorous and life-like. This is without doubt the best specimen of Buddhist sculpture. The dancer is wearing necklaces, armlets, bangles and a thin apparel suitable for dancing On either side of her can be seen musicians. It is a female orchestra that accompanies her. The musicians are all full of life and action The figure on the extreme right is playing on a mridanga. Next is a figure of a female playing upon a flute. Her pose is very natural and looks as if she has become one with the dancer. Next a figure is seen playing on cymbals. To the left of the dancer, a figure is seen playing on a damaru, another playing upon cymbals, the third upon the mridanga. These musicians who accompany her are as lively as the dancer. The entire sculpture is a masterpiece of Buddhist art. This may be a variation of the Mara theme

In the chapels at the back wall Buddha is seen in the pralamabapada asana and in the dharmachakra mudra.

Caves No. 8 and 9

Caves No. 8 and 9 really form only one cave. What is named by the Department of Archaeology as cave No. 8 is merely a side-chamber of the present cave No. 9. Here both the caves are treated as one.

It seems that this cave had formerly a huge facade and veranda which have now fallen. On the extreme left of the veranda is a large figure of the Buddha showing his Mahaparinir-vana. It is now in an extremely bad state.

In the outside veranda, on two side walls, are six female figures in groups of three. The female figure standing in the middle on the right side holds a lotus in her right hand. She has a very decorative head-dress and wears armlets, necklaces and earrings. She is probably Tara. On either side of her are female attendants. One of the attendants is resting her hand on a dwarf. The head of the dwarf is seen. On the left side is a standing female figure, probably of Tara, holding a lotus in her left hand. Her head is broken, but necklaces, armlets and chains are seen on her person. To her left is an interesting female figure with a beautiful head-dress, wearing necklaces, earrings, armlets and a girdle.

Inside the veranda, on the two side walls, are two standing figures The female figure on the left has a decorative head-dress. On her two sides are flying gandharvas and apsaras bringing offerings and flowers. To her right below, is a dwarf with a peculiar hair-style.

On the right side is another female figure with a striking head-dress, big earlobes, two necklaces and a plain girdle

At either end of the back wall of the veranda are standing female figures. The one on the left wears a decorative head-dress. The one on the right looks graceful. Near these figures are seen flying vidyadharas with garlands.

On the wall between the antechamber and a half-excavated cell to the left is a standing figure of Padmapani with half of his legs broken On the wall between the antechamber and the half-excavated cell on the right of the back wall is the figure of a Bodhisattva. On his two sides are gandharvas with garlands and offerings.

In the antechamber, which is half-finished, are seen two yaksha figures seated and reclining on cushions, with high head-dresses

On the right of the shrine-door is a half-finished Naga figure with five hoods.

Inside the half-finished shrine, the face of the Buddha can be seen.

Left Side Chamber

Outside the wall of the chamber is the figure of Padmapani with lotus in the left hand and Amitabha in the crown On the side walls of the chapel are two cross-legged figures of the Buddha, seated in the dharmachakra mudra. Further on the left wall is seen standing on a lotus, a Bodhisattva with devotees seated below on either side. On the right wall is another cross-legged figure of the Buddha in the dharmachakra mudra with attendants On the two sides of the shrine-door are Bodhisattvas.

Inside the shrine is the figure of the Buddha in the pralambapada asana and in the dharmachakra mudra. The lower portion of this figure has been very badly executed.

Right Side Chamber

On the outside wall of the chamber is seen a Bodhisattva. On the left wall of the right hand chamber is a cross-legged figure of the Buddha in the dhyana mudra with attendants. Two smaller figures of the Buddha in the dharmachakra mudra are seen above Further up on the same wall is another seated Buddha in the dharmachakra mudra

Inside the shrine is the figure of the Buddha in pralambapada asana and in the dharmachakra mudra.

Caves No 10 to 12

This is the last group in the Aurangabad series They are all uniformly plain and contain no sculpture. Two of them are extremely small in size. Cave No. 10 is 6′ × 3′ in size, and cave No. 11 is 9′ × 13′. Cave No 12, which is the last in this group, is 46′ square. It has an antechamber and a shrine which have been left incomplete.

CHAPTER IX

THE MITHUNA IN INDIAN TEMPLE ART

The representation of 'mithuna' or erotic couples in the cave temples of India has greatly intrigued and perplexed all visitors to the caves. Many questions are repeatedly asked: How is it that in the temples of God such erotic sculptures are carved? Is the depiction of carnal desire in the house of God proper? Does it not show the utter bad taste of the Indian and his poor conception of Godhead? Can any people who claim to be advanced, educated, cultured and who always talk from a high spiritual plane, justify the representation of this kind of sculpture in their temples? Does it not in a way reflect the lack of morality of the Indian?

These questions obviously rest on the assumption that social morality is always mirrored in art forms This assumption is wrong. The erotic couples carved on the walls of the temples in no way mirror the social morality of the period. Just as the absence of the depiction of sex life in European churches is not indicative of the morality of the Europeans, so the presence of it in Indian temple sculpture is not indicative of Indian morality of the period.

The presumption that the depiction of sex life is bad is based on the false notion of 'original sin'. Christianity considers sex as sin. Hinduism does not so consider sex. A correct attitude to sex should begin with an effort to understand it. To the Indian, sex is a perfectly normal human activity. At the time of marriage every Hindu says: "Dharmecha, arthecha, kamecha naticharami" (I will abide by the Dharma, Artha and Kama). Dharma is religious and social duty. Artha is the acquisition of wealth. Kama is Desire, the pursuit of pleasure, mainly sex. Sex life however does not mean promiscuous sexual gratification. It means sex life regulated and controlled by religion. Sex life is necessary for procreation, for without it the human species cannot be perpetuated If this be so, sex life must be studied in a rational manner. This is in keeping with the modern ideas of sex It is now generally conceded that sex education should be given to growing children It is better to guide young people to sex life than allow them to unravel the mysteries of sex on their own, and possibly in an inefficient manner.

What the moderns have learnt now the Hindu seers knew long ago. The Hindus of old had a healthy attitude towards sex. They did not make a fetish of it or try to run away from it. They faced it boldly and studied the problems of sex in a very sensible and rational way. That is why social morality remained high in India at all times At no stage of its history did Indian society show signs of moral decadence.

For a proper understanding of the Hindu attitude towards sex it is necessary to delve into Hindu metaphysics and philosophy. A brief study of the Nasadiya Sukta should provide the necessary background for an understanding of their attitude towards sex. The Nasadiya Sukta is the 129th Sukta of the 10th Mandala (Book) of the Rig Veda. The entire Sukta patha as given by Ahitagney Rajwade, with its translation rendered by Max Muller, is given below.

Tadanim na asat asit; na sat asit;
Na rajah asit; yat parah vioma (tadapi) no;
Kim avarivah? Kuha? Kasya sharman?
Gahanam gabhiram ambhah kim asit?

"There was then neither what is nor what is not, there was no sky, nor the heaven

which is beyond. What covered ? Where was it? and in whose shelter? Was the water the deep abyss (in which it lay)?"

Tarhi mrityah na asit: amritam na;
Ratryah ahnah praketah na asit;
Tat ekam swadhaya avatam anit;
Tasmat ha anyat parah kinchana asa

"There was no death, hence there was nothing immortal. There was no light (distinction) between night and day. That One breathed by itself without breath, other than if there has been nothing."

Tamah asit: tamasa gu
Idam sarvam apraketam salilam aah (= asit)
Yat tuchchyena abhu apihitam asit
Tat ekam tapasah mahina ajayata

"Darkness there was, in the beginning all this was sea without light; the germ that lay covered by the husk, that One was born by the power of heat (tapas)."

Yat manasah retah prathamam asit
Tat-adhi agre kamah sam-avartata;
Satah bandhum asati, kavyah hradi
Pratshya manisha niravindan

"Love (Kama or Desire) overcame it in the beginning, which was the seed springing from mind, poets having searched in their heart found by wisdom the bond of what is in what is not."

Tiraschino vitato rashmiresham
Adhaswidasi dupari swidasit
Retodha asanmahimana asan
Svadha avastatprayatih parastat

"This ray (of Kama) which was stretched across, was it below or was it above? There were seed-bearers, there were powers, self-power below, and will above."

Ko addha veda ka iha pravochat
Kuta aajata kuta iyam visristih
Arvagdeva asya visarjanaya
Atha ko veda yata aa babhuva

"Who then knows, who has declared it here, from whence was born this creation? The gods came later than this creation, who then knows whence it arose?"

Iyam visristiryata ababhuva
Yadi va dadhe yadi va na
Yo asyadhyakshah parame vyoman
So anga veda yadi va na veda

"He from whom this creation arose, whether he made it or did not make it, the highest seer in the highest heaven, he forsooth knows, or does even he not know?"

In the Beginning there was neither Being nor Non-being. There was neither sky nor heaven. There was only the primeval water and that was very deep. At this time, when Time was Timeless there was this original Monism. From this Monism proceeded the First Dualism of 'raja' (Darkness) and 'vyoma' (Sky and Light). Out of 'raja' were born the three Gunas (Attributes) and the Three Worlds. Out of the sky were born the 'pancha-mahabhutas', the Five Primeval Elements. On the metaphysical plane there was Existence and Non-Existence, on the physical plane there was Reality and Non-Reality, and on the moral plane there was Good and Evil.

In the Beginning there was no Duality but only Unity. There was therefore no Dualism of Death and Immortality, no Night or Day, no Sun nor Moon, and no Time. Only That One existed and breathed though there was no air. That One had no counterpart. He was One Unity.

Out of this Original Darkness the Germ was born by the power of Heat (tapas). It was out of tapas of The One that Creation began. But why did The One do tapas? The answer is: "He had Desire. He became conscious of His Oneness 'Ekoham bahusyam'. I am One. I will be Many." But how did He know He was One? The answer is: He had knowledge and intuition and so He realized his Oneness. 'Janati, Ichchati, Yatate.' He came to know, He Desired and He Created.

The First Step was that where there was no Mind, there was Mind (mana). Mind produced Desire and Desire made Him active. Out of Desire was born the First Dualism of 'tama' (Darkness) and 'teja' (Light). Teja began to penetrate the overwhelming Darkness that covered it. Gradually 'teja' submerged 'tama', the position was reversed and 'tama' was now enveloped by 'teja'.

The Mind that now came to be, had Desire. This Desire or Kama became the cementing bond which kept together Being and Non-Being. That One who had Mind, also had Seed. This seed was activised by Kama 'Prajayeya.' 'Let Me Multiply.' 'Tadadhi agre kamat samavartata.' Kama or Desire became foremost. He became the Egg Hiranyagarbha or Prajapati. This Prajapati had Desire. Without Desire or Kama, there could be no Creation. Creation is from Non-Being to Being, from Non-Existence to Existence, from Non-Universe to Universe, from One to Many.

The Silken Thread of Kama is spread over the entire span of the Universe. It is above and it is below. It is the Seed-bearer. The Seed-bearer is above, the Field is below. Kama pervades the entire Universe of Being, Animate and Inanimate. Electrons (Female Principle) and Protons (Male Principle) in the inanimate world and the ovum and the sperm in the animate world, are examples of how 'Kama pervades the entire Universe.' 'Retodha is and Mahimana is.' Retodha is the Field and Mahimana is the Seed. In the Beginning there was Monism. This was the condition of the non-existence of both Being and Non-Being. In the Womb of 'tama' or the Great Darkness was the Seed of Light, of Being. The Great Womb was pregnant with the Seed of Being. Frederick Nietzche says that God can be conceived before the existence of the Universe as being like a pregnant woman.

Sa akamayata bahusyam prajayeya

That One desires to be Many. That One can become Many. Because he contains within Himself both the Male and Female Principles. But as long as these remain in One Unity, there can be no Creation. God therefore splits himself in two. One is the Male Principle (Purusha) and the other is the Female Principle (Prakriti). A similar idea is found

in Greek mythology where the primordial human hermaphrodite is split into a male and a female by Zeus, who was afraid that the human hermaphrodite was the Most Perfect Being. Another parallel is provided by the Greek dramatist Aristophanes who talked about the man and the woman being one organism, stuck together like Siamese twins with their backs to each other. These are split by the Gods in two because as one they become very powerful and try to conquer the gods When the two are split into a male and a female, there are men and women in the world, each seeking its missing half. "That is how the Greek Eros (the Indian Kamadeva) came into existence; for Eros is the love and desire of the separated sexes for each other. And that finally, is why one feels happy and definitely content when one has found the missing half and is united with it in love and marriage. The portions embrace and thus reconstitute that being, the primordial human hermaphrodite." (Zimmer.) That One (Prajapati or Brahman) splits Himself in two, a male and a female whose greatest desire is for union with each other. Creation is thus assured through the union of the male and the female, by Prajapati who is the Hiranyagarbha. Prajapati creates the Purusha and the Prakriti and the union of these facilitates procreation. For procreation the semen of the male must enter the egg of the female The semen which has a liquid form enters the female ovum and makes it pregnant. The union of the sperm and the ovum leads to creation.

Prajapati is the First Being. He created the Universe of Being of which He is the First Being. Before Him there was neither Being nor Non-Being, neither Death nor Immortality.

Prajapate na tvadetanyanyo vishvajatani pari tababhuva
Yatkamaste juhumastanno astu vayam syama patayo rayinam

"O Prajapati! None but you can be Creator. Grant us O kind one our desire to become the active principles (husbands) of being."

Prajapati was originally hermaphrodistic; He was Ardhanarisvara. He then split Himself in two. One was Retodha, the Field or the Female Principle. The other was Mahimana, the Seed or the Male Principle Speaking in biological terms, Retodha means the vagina, the uterus and the ovum put together and Mahimana means the sperm of the male. By the very nature of things the seed-bearer is above and the field below.

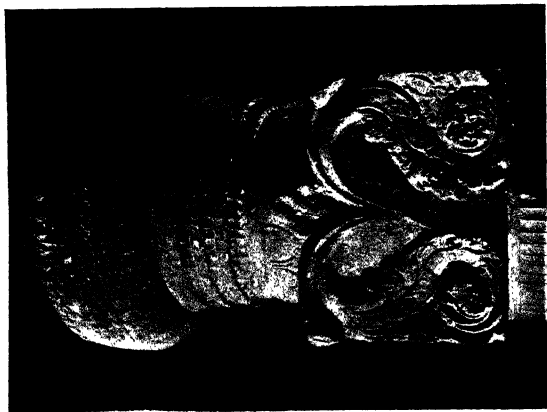
Nme retah prasichyate Yanma ajavate punah
Tena mamamritam kuru Tena sujasam kuru

"I showered the semen which will recreate the Image of Me. This 'dana' of the 'amrita' (nectar) will lead to the perpetuation of the species."

Kama pervades the Universe. It is at the top of it, it is at the bottom of it. There is seed and there is field. The seed is at the top and the field is beneath it.

In the Beginning there was only 'Parameshwara'. He was 'nirguna' (attributeless), 'nirakara' (without form), 'nirvikalpa' (absolute), 'nirvikara' (expressionless) and therefore 'nirmanaska' (without mind) and 'nishkriya' (passive or without activity). To activize Him Mind was essential. As soon as he had a Mind He had Desire. He realized His Oneness and desiring to be Many He became active and became two. This is the First Duality. The First Dualism is 'tama' and 'teja'. Tama is Darkness and Teja is Light.

From this Darkness came a Sound, the First Sound. The sound was 'Aham' or 'Asmi' or 'Ahamasmi' ('I am'). The Zend Avesta speaks of 'Amhi Yadamhi.' In the Bible it is, 'I am, that I am.'

ELLORA, Cave No 31 Frescoes *Top left*, Siva dancing *Top right*, Siva and Parvati dancing
Bottom, dancing apsaras

ELLORA Cave No 32 (Indra Sabha) Cushion and foliage type of pillars

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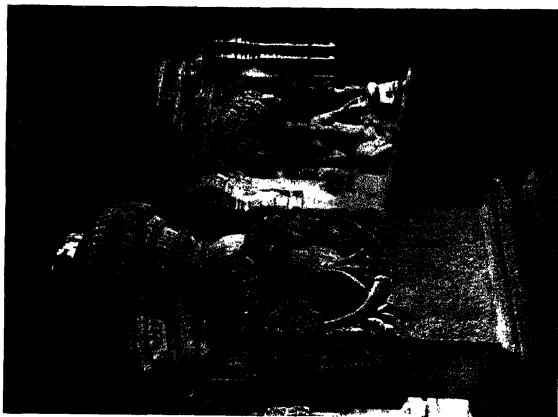
ELLORA, Cave No 32 (Indra Sabha) *Left* pillar in Sabha Mandapa and Jain goddess Siddhaiki *Right*, vase and foliage type of pillar and Matanga

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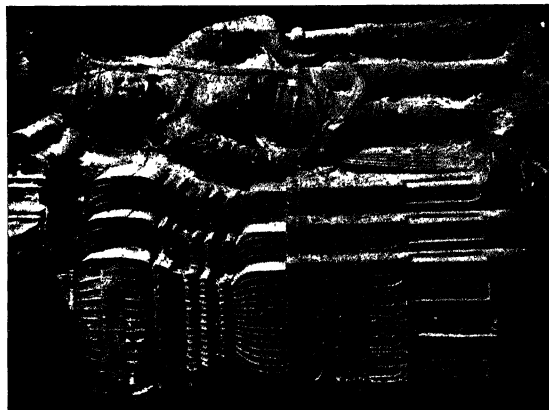
ELLORA Cave No. 32 (Indra Sabha) *Left* standing dwarapala and pilaster carving *Right* pillars in the Sabha Mandapa

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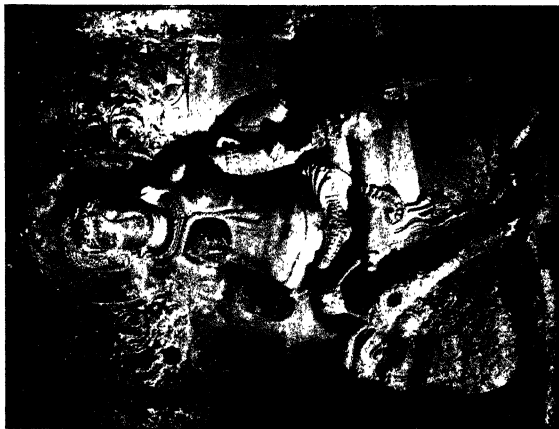
ELLORA, Cave No. 32 (Indra Sabha). *Left*: Jain goddess Siddhaiki on a lion. *Right*: another sculpture of Siddhaiki

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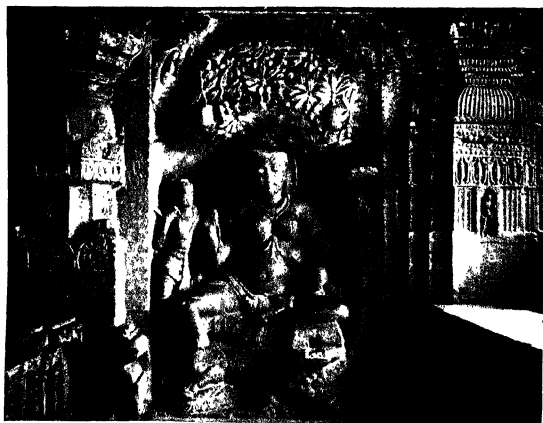
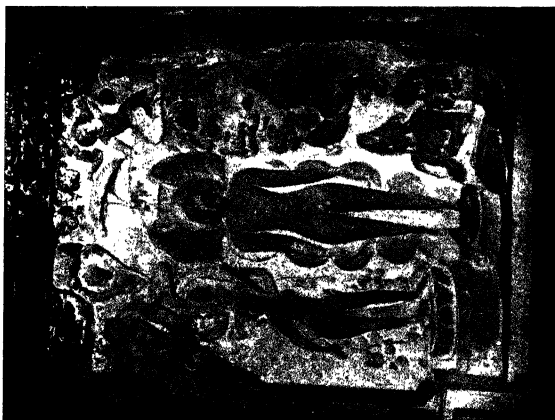
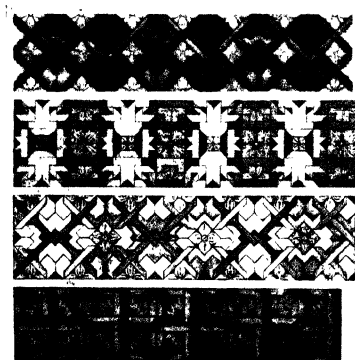

ELLORA, Cave No. 32 (Indra Sabha) *Top* Gommatesvara with Brahmi and Sundari on either side and Bharat below, from side chamber on left of entrance *Bottom* Jain goddess Siddhaiki on lion, from second storey
(Copyright by Department of Archaeology, Government of India)

ELLORA Cave No 32 Parshvanatha, the 23rd Tirthankara, back wall left of entrance upper storey

ELLORA Cave No 33 Jain goddess Siddhaiki

(Copyright by Department of Archaeology, Government of India)

ELLORA Cave No 32 (Indra Sabha) *Left* geometrical painted designs on ceiling of the cave *Bottom* painting on ceiling of shrine on the right of the entrance second storey

This 'I Am' or Prajapati created the male and the female and thus creation began. The male and the female were impregnated with Kama The Creator created the man and the woman, the husband and the wife, the enjoyer and the enjoyed. This led to further creation. The first couple created on the metaphysical plane of the Upanishads was Aja and Ajaa. The Sankhyas call them Prakriti and Purusha and the Puranas call them Uma and Mahesvara.

From Non-Being to Being, from Being to Creation, by the irresistible force of Kama, is how the Universe comes into being. The Upanishadic thought has dealt at length with Creation, which has been explained so well in the Nasadiya hymn of the Rig Veda. To the modern analytical and scientifically trained mind which demands proof for everything, this explanation of Creation might seem as having been arrived at by mere speculation and, therefore, subjectively *a priori* Creation as explained in the Nasadiya Sukta cannot be subjected to a laboratory experiment. Modern science is based on observation, experiment and deduction Modern thinking is based on rational analysis. The conclusions arrived at are therefore objectively *a posteriori*. Scientific conclusions so arrived at, however, change from time to time as new facts come to light and as the Unknown is penetrated into This is because the world of the Known is always affected by the world of the Unknown Matter is not Absolute. If it were absolute, science would be perfect. Matter exists in relation to Mind. Matter and Mind coexist. It follows therefore that objective conclusions of Matter which fail to take into consideration Mind and Subject are bound to be inadequate and incomplete Duality of Matter and Mind is Truth. If Dualism is Truth then Mind must influence Matter and Matter Mind. Both cannot be absolute. Each is influenced by the other. The Nasadiya Sukta insists on the Reality of this Dualism of Mind and Matter. It is only in our time that science has accepted this Duality of Existence, this relation of Mind and Matter; and Einstein is hailed as a great scientist because he was the first who understood this great Truth. The Nasadiya Sukta contains the kernel of Einstein's theory of Relativity. What modern science has discovered now the Vedic people knew before It is therefore presumptuous to say that metaphysical speculation is inferior to experiments in laboratory or that objectively arrived conclusions are more likely to be correct than those arrived at by subjective and rational analysis.

The Vedic philosophy contained in the Nasadiya Sukta accepts Duality as arising from a Monism complete and self-existent. This Monism gradually develops a Mind and becomes a Duality. It becomes activised by Kama and creates and develops the Visible World From there it travels back to Monism and remains static In this philosophy Dualism is inherent in Monism and Monism inherent in Dualism. It is both Subjective and Objective. It accepts the existence of both Mind and Matter. Subjective speculation begins with the Infinite which is Complete and Perfect and proceeds towards the Finite which is Incomplete and Imperfect, and remains there. Subjective speculation begins with tama (darkness) and proceeds to teja (light) whereas Objective speculation starts with Light and ends up in Darkness. This is supported by the theory of Dr James Jeans who states that after a few millenias, the Light would go out of the world and be replaced by 'photons' which would bring utter darkness into the world. The entire globe according to him would be turned into a 'cold glow of glaciation.' This state of glaciation is similar to the 'non-sky' state described in the Nasadiya Sukta.

For the perfection of knowledge it is necessary to reconcile the objective thinking of our time to the subjective thinking of the ancients. Unless modern science is related to the subjective thinking of the Vedas, knowledge would remain incomplete. Sir Arthur Eddington says that the assumptions of introspective philosophy are always related to Being, to Nature and the natural constants thereof. Introspection is the production of thought-processes going on in the mind. These thought-processes are related to things

in nature and cannot be comprehended by experiments in a laboratory. Modern science and introspective philosophy both follow a certain logical pattern. A scientist studies water and finds that it is composed of hydrogen and oxygen, that oxygen on analysis is found to contain electrons and protons, that protons when analysed show neutrons and photons. Introspective philosophy similarly begins with Non-Being. From there it proceeds to Being, to Prajapati. From Prajapati it goes on to the natural elements like sky, air, fire, ether and sound, mind, senses, etc. Both physical and speculative sciences try to build up a theory of causation. Philosophical speculation is as much scientific as the physical sciences. Philosophical speculation assumes certain things as the physical sciences do. It assumes the existence of Mind. Mind cannot be seen. Yet its existence is universally conceded. It is possible for speculative philosophy to start from there. From Mind, Intelligence is only a little further.

It may then be granted that Introspective Philosophy and the Physical Sciences constitute a Dualism. They are not opposites but are complementary. Science in our times has made enormous strides in the study of Matter as is evidenced by the Moon-Rocket. The Vedic seers had delved deep into Introspective Philosophy and the study of Mind. They analysed Intelligence and found that it consists of 'dhi' (intellectual power), 'mati' (conscience), 'medha' (higher talent), 'prajna' (knowledge), 'smriti' (memory), 'smara' (image), 'dhriti' (forthrightness or boldness or grasping power) and 'dharana' (retentive power).

How was the Universe created? What existed before Creation? Neither Being nor Non-Being, neither Sky nor Heaven. Then came the First Dualism of Sky and Non-Sky, of the Enjoyer and the Enjoyed. The Universe that came to be is not an illusion. It is Truth. The only thing is that its Origin cannot be traced, and the Creator is not known. (*Ko addha veda ka iha pravochat/Kuta ajata kuta iyam visristhihi/arvagdeva asya visarjanayo Atha ko veda yata aababhuva*). Beginning from the First Dualism, the Universe of Being came into existence. In the realm of physical being Kama is the all-pervading force It is this over-riding force of Kama that leads to the perpetuation of the physical world. In the physical world Mind, 'reta' and Kama help the task of Creation. Kama requires the union of the male and the female, the Prakriti and the Purusha. Prakriti is the 'yoni' (vulva) and Purusha is the 'linga' (the male organ). In the Geeta Lord Krishna says:

Mama yonirmahadbrahma tasmingarbham dadhamyaham
Sambhavaha sarvabhutanam tato bhavati Bharata
Sarvayonishu Kaunteya murtayaha sambhavanti yata
Tasam Brahma mahadyoniraham bijaprada pita

"Brahma is the Universal Yoni from where all created beings come and I am the Universal Father who plants the Seed in that Yoni. Brahma is my Yoni, my Retodha, my Field, while I am Mahimana the Seed."

Kama then pervades the entire creative process. Kama perpetuates creation. It is Immortal and makes the Universe Immortal. That is why it is said, *Prajamanuprajayase tadu te martyamritam.* (O Mortal Man! Thou should prepetually procreate. Because that alone can make you Immortal).

* * * *

Man has four 'purusharthas' to perform. These are Dharma, Artha, Kama and Moksha. The first three are connected and are positive. The last is negative. These four purusharthas are in a way a Dualism. In the first three categories Dharma is the all-pervading category. That is why the Taittiriya Aranyaka says, *Dharmo vishvasya*

jagatah pratistha. (Dharma is the base of the Universe). If all created beings conduct themselves within the limits of Dharma, the rhythm of the Universe would be maintained. Conduct according to the Dharma is described in the Geeta as niyata-karma. This niyata-karma is at the base of the Universe. All beings must therefore perform their niyata-karma, the duty assigned to them by the nature of things. The responsibility of doing this is all the greater in the case of the human being because Man is the culmination of Creation. Only is he capable of becoming one with the Ultimate Reality, i.e., Brahma. *Dharmecha arthecha kamecha naticharami* is the assurance that a newly married person gives to society. Dharma is practised through karma or action. In the practise of karma self-restraint is important and essential. Karma practised according to Dharma is niyata-karma. That is why in the Geeta Lord Krishna says to Arjuna, *Tadartham karma Kaunteya muktasangah samachara.* (O Kaunteya! Practise karma which is assigned to your station in life and attain bliss.)

Dharma involves 'dana' (to give away). All dana implies 'tyaga' (sacrifice) But dana is purposive and is consciously done whereas tyaga might not be so. Dana is objective. It affects others. Tyaga is subjective. It makes only the individual who makes it happy. A social organism therefore ought to be based on dana which has social benefits than tyaga which results in individual satisfaction. Dana implies 'yajna'. Karma therefore must be in the direction of Dharma. This kind of Dharma implies the avoidance of 'akarma' and 'vikarma'. Akarma is the non-practice of karma. Vikarma is the wrong practice of karma. Both these should be avoided. Niyata-karma, which is proper karma, implies dana. Dana involves accumulation of wealth, i.e., 'artha'. Wealth can be accumulated only by 'yoga', i.e., good and hard work. Yoga (to become one) and yaga (to separate), bhoga (enjoyment), and tyaga (take and give) are all opposite categories. They are so many dualisms. In the lower organisms things are 'taken', not 'given'. The animal 'takes' but does not 'give'. Man 'takes' from God but does not 'give'. If man wants to rid himself of his animal nature he must 'give' to God what is His due. This can be done by dana or yajna. Yajna brings him out of his animal category and elevates him. To separate himself from his animal nature man binds himself by morality, religion and faith. He thus assures himself of his ultimate destiny which is to become one with Godhead. Only the human being is capable of this Destiny. Only man can by his intelligence and understanding conquer the animal in him, practise yajna and attain bliss.

Karma in accordance with Dharma means karma regulated and controlled by morality. Dharma is always based on moral concepts. Dharma is based on moral principles and morality seeks the sanction of religion. Dharma being an all-pervading category, affects Artha and Kama, regulates them and binds them. It is only when it so controls Artha and Kama that 'Moksha' or Final Bliss is obtained.

Of the four purusharthas, Artha and Kama are normal vehicles of living. Artha in its primary sense means 'food', because it is basic to human sustenance. Food can be used for yajna because it is the expression of Brahma, since it is what makes living possible. That is why the Taittiriya Upanishad describes food thus: *Annatbhutani jayante, jatanyannena vardhante/Adyate atti cha bhutani, tasmadannam taduchchyate* (The Universe of Being is sustained by food, and is therefore an ingredient of yajna). In the normal process of evolution, gunas (attributes) should increase and lead to Bliss. In this process of evolution Artha and Kama are important. Both require yajna. The first is necessary for sustenance of Being and the second is necessary for procreation. Both these are therefore basic to Dharma. Artha and Kama, Atma and Brahma are bound together by the thread of Dharma. Artha should result into Kama and Atma should merge into Brahma. All these categories are closely inter-related.

In Dharma, yajna, morality, justice, yoga, Artha and Kama are of great importance.

No society can be based on immorality. Morality is essential for any social organism.

Yoga is becoming one with someone, out of love. Yajna is to give something very dear to someone. In their extreme forms both seem similar. But both are different. Both yoga and yajna require two categories But these are different in yoga and in yajna. In yoga there is difference in the two but this is only a difference of degree For instance, take 'jivatma' and 'paramatma'. Both have the same attributes. But one (jivatma) is imperfect while the other (paramatma) is perfect. In yajna however the two categories are different in kind. The difference is organic There is a real dualism. In yoga there is no real dualism. The jivatma is a part of the paramatma and through devotion becomes the paramatma. The innumerable jivatmas ultimately become one with the paramatma, and when that happens no dualism is left In yajna both the categories are on the same level. Therefore there is competition, enthusiasm, power, justice and generosity. There is love leading to joy which results in bliss. The categories of this dualism are the Prakriti and the Purusha This dualism is represented by Parvati-Parameshvara Parameshvara is Prajapati, the Hiranyagarbha, the 'bhutapati' or 'bhutanatha'. In this dualism the female and the male have different forms. They are separate and yet complementary to each other. They are different yet dependent on one another By himself each is incomplete Yajna brings them together, and in this yajna dana is vital Dana brings together these two categories who perform different functions which are complementary to each other and by doing so they bring forth fruit, which is the resultant of their activity. Each category becomes one with the other yet retaining separate identities Remaining separate they yet become one. In this yajna, Prakriti and Purusha becoming one attain the Final Bliss which is Brahma.

Yoga gives pleasure which is self-centred. The pleasure of yajna is desired by both the categories becoming one in erotic postures, leading to fruitful creation. This pleasure is similar to 'Brahmananda'.

In the Purva-Mimamsa, Dharma, Artha and Kama are included in the category of yajna. In yajna, dana is important. Dana is done with the triple desire *Rayasposhaya, suprajastwaya, suviryaya* (for food, procreation and destruction of enemy). This yajna therefore is inclusive of Dharma, Artha and Kama. Kama is yajna. Yajna requires Artha and is also in accordance with morality and therefore has the sanction of religion That is why Artha comes after Dharma and before Kama Artha is for sustenance while Kama is for procreation and the perpetuation of the species. Yoga is different from Kama understood thus. Kama implies Desire, yoga Detachment. Kama requires a householder, yoga a sanyasin or a brahmachari Kama takes the form of yajna, while yoga takes the form of bhakti. Yoga is teja. Kama is praja (population). Praja is the result of teja Where there is teja there is Godhead; where there is Godhead, there is yajna; where there is yajna there is praja; where there is praja there is Brahma.

This praja is filled with Kama. But this Kama has limitations of yoga. Kama is restricted, regulated and controlled by religion and state. Kama and yoga are a dualism on which the Universe of Being rests. The Samkhyas bring out this dualism in the form of Prakriti and Purusha. If Prakriti and Purusha are essential for creation, the manner in which these two practise yoga and yajna and obtain enjoyment has to be studied so that maximum enjoyment may be obtained by them Anything which leads to the increase in the enjoyment of Kama has to be studied in a rational manner and put into practice.

* * * *

Creation in India from the beginning was correctly attributed to the existence of the male and female principles. In the Nasadiya Sukta, the vital importance of this and the influence of Kama or Desire for love-play as leading to procreation was emphasised. In the Upanishadic period this life force was symbolised by the couple Aja and Ajaa. In Puranic

times it was represented by Uma-Maheshvara. The Shaktas worship Uma-Maheshvara as symbolic of Creation. They emphasised the importance of Shakti as the Divine Mother, responsible for Creation, and Siva as her help-mate. Brahma could be realised not only through yoga, but also through bhoga. Brahmananda (the attainment of Universal Bliss) was compared to the Ananda (enjoyment or pleasure) derived from sexual congress.

In the Puranic period, Uma-Maheshvara came to be considered as the twin principles of creation. Uma represented the female principle and Maheshvara the male principle. In early Aryan worship the male gods alone had importance Goddesses took a secondary place. From the Vedic period down to the period of the Grihya-sutras, no goddess of any importance is mentioned Rudrani, Bhavani or Uma are mentioned, but only in a subordinate context. It seems, however, that by the time of the Mahabharata a change had occurred in Hindu worship. In that Epic Krishna advises Arjuna to offer prayers to Uma for achieving success in battle. This is the first indication of the growing importance of the goddess Durga is now worshipped by many She is considered powerful enough to fulfil the desires of her devotees She has a variety of names. Kaumari (maiden), Kali (Black in colour, Destroyer of Fear), Kapali (wearer of skulls), Mahakali (the great destroyer), Chandi (angry), Katyayani (of the Katya family), Karala (frightful), Vijaya (victory), Kaushiki (of the Kaushik family), Uma, Kantarvasini (dwelling in the forest), etc The Virataparva of Mahabharata refers to her as Mahishasuramardini who is fond of wine, flesh and beasts. These are clear indications of aboriginal elements creeping into Aryan worship. She is described as the daughter of Yashoda, who, when she was being dashed against a stone by king Kansa, her maternal uncle, escaped into the heavens. According to the Markendeya Purana, she was made up of the fierce radiance of Siva, Vishnu and Brahma, and all the other gods contributed to the formation of her limbs. She killed the demon Shumbha and Nishumbha, Chanda and Munda. Because she killed the latter two she came to be called Chamunda

Uma or Parvati is the consort of Siva, his Shakti. "The powers of willing, acting, creating, etc , were conceived of as goddesses as the noun Shakti is of the feminine gender. The seven goddesses (Brahmi, Maheshvari, Kaumari, Vaishnavi, Varahi, Narasimhi, and Aindri) owe their origin to this conception of Shakti."

By the seventh century A.D , the conception of Shakti developed a great deal in India and much literature was written on the subject. The Shakti cult developed out of the cult of Mother Worship The worship of the Mother Goddess was widespread in antiquity. It existed in pre-historic communities of Western Asia and probably at Harappa and Mohenjodaro. The Shaktas consider creation as the result of the union between the Male and the Female Principles. The Mother Goddess is the female energy, the Active Principle. This becomes united with the Eternal Male Principle (Purusha). Out of this union the Universe is created The Mother Goddess is thus the Creator Goddess, the Jagadamba or Jaganmata. She creates the Universe and is the Mother of the Gods themselves. She is the consort of Siva and also the creator of Siva. She is superior to Siva as the Shakti of Vishnu or Brahma are superior to them "A striking parallel to this Indian Shaktism is afforded by certain pre-Aryan cults in the Nearer East. In Asia Minor and round the shores of the Mediterranean are found many examples of a Nature or Mother Goddess with a young, subordinate god by her side. In Punic Africa she is Tanit and her son; in Egypt Isis with Horus; In Phoenicia Ashtaroth with Tammuz (Adonis); in Asia Minor, Kaybele with Attis; in Greece, Rhea with the young Zeus . . . their central figure is a Mother or a Nature Goddess who out of her own being creates her partner God, just as the Indian Mother Goddess creates Siva and then in union with him becomes the mother of all things. Like the Mahadevi of the Shaktas, she is at once beneficent and malignant, averter of evils but herself a dread power; ruler of passions and appetite and mistress of magic and sorceries; and her ritual

is characterised by sexual promiscuity. This remarkable parallelism between these cults and Indian Shaktism proves that in both cases it originated in the similar (matriarchal) conditions of society which are thought to have prevailed during the Pre-Aryan age in India as well as in the Nearer East." (Marshall.)

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The conception of the Divine Mother of the Shaktas is however very noble and tender. It has a beauty all its own. Godhead is regarded not only as feminine but in its noblest form, the Mother. "The Christian conception of God as father and men as his children does not, the Shaktas maintain, adequately express the relation between the man and the deity. The father is a stern person and in his dealings with his children is ruled by reason and duty, whereas the mother in her affection forgets logic and duty. This is said to be typical of Godhead. God is not a judge or a task-master, but a loving mother who may even stoop to folly to please her child." (Thomas) This is beautifully expressed by the Shakta Tantra thus: "The Shaktas call her Mother, for she is the Great Mother, the Mahadevi who conceives, bears and nourishes the Universe sprung from her womb. This is so because she is the active aspect of consciousness, imagining the world to be, according to the impressions derived from enjoyment and suffering in former worlds. It is natural to worship her as Mother. The first Mantra into which all men are initiated is the word Ma. It is the first word and generally the last." (Arthur Avalon)

The Shakta Dharma is regarded by some as non-Vedic. This is not true. Hindu Scriptures fall into four classes: Veda or Sruti, Smriti, Purana and Agama. "There are four Ages or Yugas, the latter being a fraction of a Kalpa or Day of Brahma of 4,320,000,000 years." After each Kalpa all enter the Brahman and again reissue from it. A Mahayuga is composed of four Ages: Satya-yuga, Treta-yuga, Dwapara-yuga and Kali-yuga. The Satya-yuga is the golden age of righteousness. Each subsequent Age marks a decline in piety, virtue and morality. For each Age suitable literature is given. For Satya-yuga the Vedas, for Treta-yuga the Smritis, for Dwapara-yuga the Puranas, and for Kali-yuga the Tantra Shastra. The Tantra Shastra is therefore Vedic in essence

The Shaktas believe in the worship of Shakti (Female Energy) as Mother Goddess who creates and sustains the Universe of Being. As the Divine Mother, Shakti is active and produces, nourishes and maintains all. In the Mahanirvana Tantra Siva addresses Shakti thus:

"Thou art the very Paraprakriti of Brahma, the Paramatma, and from thee has sprung the whole Universe O Gracious One! Whatever there is in this world, of things which have and are without motion, from Mahat to an atom owes its origin to and is dependant on thee. Thou art the origin of all manifestations: thou art the birth-place of even us (the members of the Trinity). Thou knowest the whole world, yet none knows thee. Thou art Kali, Tarini, Durga, Shodashi, Bhuvaneshvari, Dhumavati, Bengala, Bhairavi, Chinnamastaka, Annapurna, Vagdevi, Kamalalaya. Thou art in the form of all the Shaktis and thou pervadest the bodies of all the Devas. Thou art both subtle and gross, manifested and veiled, though in thyself formless, yet thou hast form. Who can understand thee? For the helping of the worshipper, the good of the world and the destruction of the enemies of the gods, thou dost assume various forms. Thou art four-armed, two-armed, six-armed and eight-armed and holdest various missiles and weapons for the protection of the universe." (Trans. by Arthur Avalon.)

Siva himself accepts the superiority of his consort. The Shaktas regard Siva as Nirguna and Sachchidananda. Kularnava says, "Siva is the impartite Supreme Brahman, the all-knowing Creator of all. He is the Stainless One and the Lord of all. He is one without a second (advaya) He is Light itself. He changes not, and is without beginning or end. He is attributeless and above the highest. He is Sachchidananda. Brahman is Sachchida-

nanda, eternal (nitya), changeless (nirvikara), partless (nishkala), untouched by Maya (nirmala), attributeless (nirguna), formless (arupa), imperishable (akshara), all spreading like space (vyomasannibha), self-illuminating (swayamjyoti), Reality (tattva), which is beyond mind and speech and is to be approached through spiritual feeling alone.

The Shaktas follow Advaita Vedanta. On waking at dawn, the Shakta sadhaka (devotee) sits on his bed and says, "I am the Devi and none other. I am Brahman beyond all grief. I am a form of Sachchidananda whose true nature is eternal liberation," (*Aham Devi nachanyosmi, Brahmaivaham na shokabhak, Sachchidanandarupoham nityamuktaa-swabhavavan*). At noon, again seated in 'pujasana' at time Bhutashuddha he meditates on the dissolution of the Tattvas in Paramatma. Seeing no difference in Paramatma and Jivatma he affirms 'Saham', 'I am She.' The prayer is repeated before going to bed.

The Shakta philosophy was originally preached from a very high pedestal. Later on, however, it developed certain unhappy practices which led to the condemnation of the Shaktas as immoral. The main cause of this condemnation is the Panchatattva philosophy developed by a sect of the Shaktas and the Secret Rituals practised by them.

It is said that the Panchatattva philosophy is a religion of immorality, since it advocates the use of wine, woman and flesh. The Shakta Tantra is condemned as a scripture of Libertinism veiled in religious form. This, however, is not true. The Shakta Tantra does not preach immorality. It is merely another case of profession not keeping pace with precept.

The Shaktas attribute Divinity to woman. But this conception itself is Vedic. The wife was regarded as Griha-Devata (House Goddess) by the Aryans. Dharma is to be practised along with her. "According to the sublime notions of Shruti the union of man and wife is a veritable sacrificial rite (a sacrifice in Fire, Homa) wherein she is both hearth (kunda) and flame and he who knows this as 'homa' attains liberation." This idea is expressed in the Tantrika Mantra thus:

Om dharmadharma-havirdipte atmanau manasa srucha
Sushumnavartmana nityam akshavritti juhomyaham svaha

"Om, Into the Fire which is Spirit (atma) brightened by (the pouring thereon) of the ghee of merit and demerit, I by the path of the Sushumna (the central 'nerve') ever sacrifice (do Homa of) the functions of the senses using the mind as the ladle of savaha." (Woodroffe.)

Sexual intercourse here takes a cosmic form. The biological act is by no means evil or low. It might be such to those who are filled with mere animal desire. To those who realize in it the cosmic activity of the Brahman, it is not evil. Such a one would become a Shakta and say:

Alipishitapurandhi-bhogapujaparoham
Bahuvidhakulamargarambha-sambhavitoham
Pashujanavimukhoham bhairavim asritoham
Gurucharanaratoham bhairavoham Shivoham

"I follow the worship wherein there is enjoyment of wine, flesh and wife as also other different forms of Kula worship. In Bhairavi (the Goddess) I seek refuge. To the feet of my Guru I am devoted. Bhairava am I. Siva am I." (Woodroffe.)

This kind of sex worship might seem the very antithesis of Godhead and Worship. Conception of Godhead cannot be as gross as this. But this idea itself is grounded in the

ignorance of good and bad. To say that matter is itself low or evil is to caluminate that Power. Nothing in natural function is low or impure to the mind which recognizes it as Shakti and the working of Shakti. It is the ignorant and, in a true sense, vulgar mind which regards any natural function as low or coarse.

Every created object is a manifestation of the Deity. There is nothing in the Universe which is gross, low or evil. Worship, therefore, may be through a variety of things. Mud or stones may be offered with as much justice as flowers, kum-kum, or incense. Mud is not evil, neither is stone. Whatever is offered in worship must, however, be offered with faith and love. To a Vira, every natural function is a manifestation of Divinity Therefore, such natural functions as eating, drinking and sexual union can be used for worship. To quote Woodroffe, "The whole of life, in all its rightful particulars, without any single exception, may be an act of worship if man but makes it so. . . .The Upasaka by means of his sadhana makes offerings to the Devata for attaining his sadhya (the end) By thus offering all their daily speech, each word they say becomes, in the words of Shastra, Mantra. This principle is not alien to Christianity. For the Christian may in opening his day offer all his acts therein to God. What he does thereafter is worship. The difference in all these cases and that of the Vira principle lies in this, that the latter is more thorough in its application, no act or function being excluded, and in worship the Shakta being a Monist is taught to regard the offering not as given to someone other than his own essential self but to That. He is thus according to the theory of this practice led to divinise his functions and by their constant association with the thought of Brahman his mind is purified and led away from all carnal desires. If these functions are set apart as something common or impure, victory is not easily won. There is still some part of his life into which Brahman does not enter and which remains the source of distraction. By associating them with religion, it is the religious feeling which works first THROUGH and then SUPERSEDES them He thus gradually attains Divya-bhava and the state of the Devata he has worshipped. For it is the common Indian principle that the end of worship is to assimilate oneself to its object or Devata. Thus it is said in the Agni Purana that by worship of Rudra one becomes Rudra, by worship of Vishnu one becomes Vishnu, and by worship of Shakti one becomes Shakti This is so because the mind mentally transforms itself into the likeness of that on which it is set."

How is this Shakti to be worshipped? The answer is: by Chakrapuja, says the Pancha-Makara. These are Madya (wine), Mamsa (meat), Matsya (fish), Mudra (grain), and Mithuna (sexual congress with woman) Shakti is to be worshipped as the Divine Mother, as the Creator of the Universe If she is the Creator, she must be worshipped by the performance of an act which leads to creation "Wine which gives joy and dispels sorrow is Fire; flesh which nourishes and increases the strength of mind and body is Air; fish which increases generative power is Water, cereals grown in earth and which are the basis of life is Earth, and sexual union which is the root of the world and the origin of all creations is Ether. They thus signify the Power (Shakti) which produces all fiery elements, all terrestrial and aquatic life, all vegetable life, and the will, knowledge and action of the Supreme Prakriti productive of that great bliss which accompanies the process of creation." (Woodroffe.)

To the Shaktas, Chakrapuja is of vital importance. In this Circle Worship, the Shaktas with their living Shaktis meet together at the house of some rich host, at night, for a ritual. They sit in a circle, each with his Shakti (woman). The Shakti may be Sriya (one's own wife), Parakiya (another man's wife), and Sadharani (common woman). When all are properly seated in a circle wine jars are served; hymns are chanted to transform wine into nectar. Meals consisting of meat, fish and corn are served. First the drinking begins. With the first cup of wine meat is taken, with the second fish, with the third gram, with the fourth all these and with the fifth anything. After this sexual union begins.

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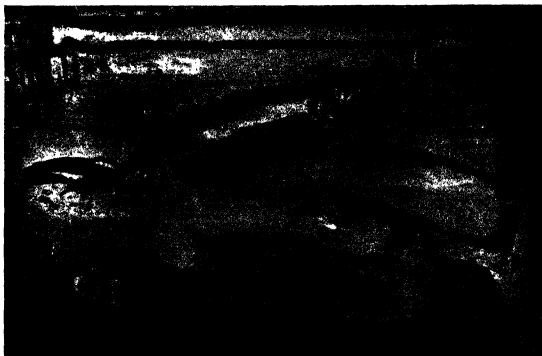
AURANGABAD CAVE, No 2 *Left* dwarapala on the left of the shrine door *Right* standing dwarapala in the veranda to the right of entrance

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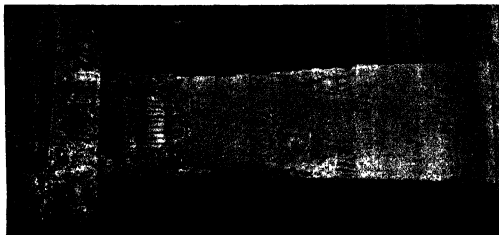
AURANGABAD CAVE, No 3 *Left* detail of pilaster of left wall *Middle*, two pillars and a pilaster on left of the front corridor *Right* detail of the column in the Sabha Mandapa, back corridor

AURANGABAD CAVE, No. 3. *Top*: Seven worshippers on the left side of the shrine. *Bottom left*: a female worshipper in the shrine. *Bottom right*, chauri-bearer on the right side of the Buddha in the shrine

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AURANGABAD CAVE, No 7 Litany of Avalokitesvara on the back wall of the veranda

(Photo A L Syed)

AURANGABAD CAVE, No 7 Panel of Tara in front of shrine to the left of entrance

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AURANGABAD CAVE No. 7. *Top*, Pancika and Hariti from right side chapel of verandah. *Left*, detail of flying couple on side of entrance.

AURANGABAD CAVE, No 7 Panel of female dancer and musicians on the left wall of the shrine

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AJANTA, Cave No 30 An inscription in conch-shell characters on the front partition wall of the cave

The Hindu of that time had no theatre or professional ballet group. That was the monopoly of the king and the nobility. For the ordinary Hindu, the only recreation was the temple where he met his friends in the evenings and spent some time gossiping. That is why the Sabha Mandapa was as important as the 'garbha-griha' (*sanctum sanctorum*). On festival days, the Sabha Mandapa put on a gay and festive appearance, and dances and songs would be staged. Normally, it was a community meeting hall. It was inevitable, therefore, that this life of the people should find representation in temple art. As soon as the artist gave expression to the life of the community in stone or in colour, on a wall, he forgot all about it. The carving of an erotic couple did not make him immoral, because he took sex as he found it and was not unnecessarily obsessed by it. The artist who draws or paints a lion does not on that account develop the ferociousness of a lion. The artist who carves out a snake does not start biting people or develop poisonous teeth. The artist is not affected by his subject to the extent of developing in himself the attributes of his subject.

This does not mean that the artist was indifferent to his subject. On the contrary, while he devoted himself to his task, he became one with his subject. He enjoyed the delineation of the female figure. The female figure he carved throbbed and pulsated with life and vitality. It became a living organism by his magic touch. The figures of Ganga, Jamuna, Parvati and Lakshmi, whether human or divine, show a lively appreciation of feminine beauty. When the artist worked with his chisel on these divine female figures, he gave them forms which he knew, and which he had felt with his hands. The anatomy of the graceful female was familiar to him. He was not drawing, carving or painting from a model. He was drawing from his vivid memory, remembering the beautiful contours of the body he had felt and of his happy experiences in love. "In most Indian temple images, the form is nude to the waist. From the hips down it is clad in a diaphanous muslin garment that enhances the delicate contours of the long slender legs, while the metal ornaments of the rich girdle fastening this garment, descending along the thighs, contrast superbly with the innocent smoothness of the limbs The main impact, however, is made not by the detailed interpretation of its animate surface. The artist's chisel has glided caressingly along the living organism, everywhere halting to record the infinitesimal form of some subtle nuance. . . . .To render such a living contour map, the artist started from within; from the hidden well that, according to Hindu philosophy, sends life surging outward to create and sustain the masses and the limbs. He began, that is to say, with the intangible life-force (Shakti), which is ever evolving and transforming itself into the phantasmagoria of the visible universe (maya), ever creating and sustaining the microcosm and its microcosmic part and counterpart, the human organism. He did not get lost or entangled in details. The whole figure was treated simultaneously; each nuance, every line voiced the one impulse of life and the subtle bliss of being. One feels a current of life in these delicate yet vigorous forms; there is a movement going on without pause underneath the greatly heaving surface. The simple and universal fact of the life-process maintaining and refreshing the organism every minute of the day and night is rendered visible in this piece to a degree difficult to match in any art outside of the Indian sphere . . . . . . Such living forms are suggested to the Indian artist by a dynamic philosophy that is intrinsic to his religious and philosophical tradition; for the worship of the life-force pouring into the universe and maintaining it, manifesting itself no less in the gross matter of daily experience than in the divine beings of religious vision, constitutes the very foundation of Indian religious life. According to this doctrine, which was particularly influential in the great periods of Indian art, release from the bondage of our normal human imperfection can be gained not only through the world-negating methods of asceticism (yoga) but equally through a perfect realization of love and its sensuous enjoyment (bhoga). According to this view, which has been eloquently expressed in the so-called Tantric symbols and rituals of both the Hindu and Buddhist traditions, there is,

The Nasadiya Sukta traces Creation to Prajapati who was the First Being born out of the Seed of Light which lay planted in the primeval Great Darkness. Prajapati by Himself could not create and so split Himself in two, a male and a female. Kama enters their organisms and there is nothing they desire as much as union. In the Greek tradition the first mythical primordial human hermaphrodite was split in two by the god Zeus. In the great Persian Epic *Shah Namah*, the first king of Persia, Yimi is sawed into two. All these couples were affected by love or Kama. The Greek Eros symbolises the desire of the two sexes for each other. In the Upanishads, Aja and Ajaa is the couple symbolic of cosmic creation. In the philosophy of the Samkhyas, it is Prakriti (the Female Principle) and Purusha (the Male Principle) In Hindu philosophy, the Female Principle is the Active Principle while the Male Principle is the Passive Principle This is true biologically also. It is the woman who creates and continues the divine work of Creation. The Shaktas considered the Mother as divine and worshipped her. The Pancha-tattva philosophy makes sexual union necessary for the success of prayer. In the Puranic times, Yama and Yami came to be regarded as the First Man and Woman. Yami desired union with Yama. Yama refused to fall a prey to her entreaties since union with her would be incest as they were brother and sister. Yama died and became the King of the Dead and Yami remained on earth and became the river Yamuna.

This First Union has cosmic significance. The union of the male and the female is considered divine. This idea has influenced Indian temple art Amongst the eight things the Hindus hold sacred (Mina-Mithuna, Devavimanagriha, Srivatsa, Vardhamana, Triratna, Pushpadipama, Indrayasthi or Vaijayanti, and Purnaghata) is Mina-Mithuna The fish is symbolic of generative power and so it symbolizes procreation. The Buddhists and the Jains also accept Mina-Mithuna in their sacred symbols. Says the Vaikritika-rahasya

Mahalakshmiryada pujya Mahakali Saraswati
Dakshinottarayo pujye pristhato mithunatrayam

"When you worship Mahalakshmi, then worship Mahakali and Sarasvati and the three Mithunas on the south, north and at the back respectively"

The Mithuna is, therefore, symbolic of this cosmic union. The Hindu, however, did not regard it merely as cosmic union. In the cosmic Kama, he saw the symbol of a Divine Dispensation which pervades men and women and makes them eager for procreation. To the Hindu mind, there was nothing vulgar in procreation. It was a natural process in the divine scheme of the Universe. The Hindu artist, when he carved female figures or erotic couples, was not inhibited in any way He lived in a society which considered sex as normal and moral To him, what everybody did in his daily life could not be immoral. This life that people led was not a secret. Its depiction on stone therefore could not be anything but moral Those whom sex overwhelms might be frightened in its presence, but not those who consider it as a normal human activity.

The Hindu artist depicted life as it was lived on the temple walls. The temple to him was not merely a House of God. It was also a meeting place, where the people would gather in the evening for prayer and then wait for a chit-chat. The temple was thus a social place, a sort of community meeting hall where the daily life and happenings of the locality were discussed. Indian temples therefore depict social, domestic or military life as at Ajanta where can be seen a troop of cavalry, infantry or elephantry, women cooking or bathing, a procession of priests or kings, an assembly of sadhus or saints, a palace or a hut, or just animal life. As on the walls of the Egyptian Pyramids the life of the Pharaoh and his people was painted, so on this wider canvas of Indian temple art, the life of the community was portrayed.

intrinsically, no antagonism between yoga and bhoga. The role played by the guru, the spiritual guide and teacher, in the stern and masculine disciplines of yoga is taken over in the initiations of bhoga by the devout and sensual female helpmate. The initiating woman plays the part of Shakti while the male initiate assumes that of Siva, and both attain together to a realization of the immanence within themselves of the consubstantiality of the Goddess and the God." (Zimmer.)

* * * *

Some of the sculptures at Ellora show Siva or Gommatesvara with a snake and a deer. What does this signify? It of course signifies a forest environment. But it also depicts another important thing. It is this, that in the presence of Divinity, the snake and the deer forget their enmity and so the deer sits composed, cool and collected near the poisonous snake. So also in the presence of Divinity, no thought of sex is left. Sex is depicted not out of an obsession of sex, but out of a desire to represent life as it is lived by the people. Indian religion and philosophy have always considered the union of the male and the female as highly moral. This life-process is an intrinsic and necessary part of the universe as it is constituted. This idea was so powerful in Indian philosophy that it affected even the ascetic doctrine of Sakyamuni Gautama, and the Buddhists accepted the 'mina-mithuna' as one of their 'ashta-mangalas'. The equally ascetic discipline of the Jains was no exception to this. A Buddhist bhikku named Vidyakara collected a large number of erotic verses and edited them.

The Indians accepted the facts of life as they found them. They studied sex as a scientist would study physics or chemistry. They also studied sex as an art, because only when it was studied as such could it be made to yield the maximum pleasure and lead to a happy married life. Vatsyayana, Kalyanamalla, and the others who made a detailed study of sex contributed greatly to the proper understanding of sex relations. That is why sex life in India is healthy. That then is the importance attached to Kama-Kala in India. It is only natural that Indian temple art should faithfully strive to mirror the Hindu approach to Life and Creation. The 'mithuna' (erotic couple) in Indian temple art has to be viewed as such.

* * * *

The door-jambs, pillars, pilasters, parapet walls and temple walls of Ajanta, Ellora and Aurangabad sometimes show erotic couples Artists belonging to all faiths used couples to decorate door-jambs. The portrayal of Kama-Kala became so common that it became a universally accepted form of art motif, and Hindus, Buddhists and Jains used this decorative motif to adorn their temples.

In most of the panels of Ellora, the amorous couples are seen in a simple standing or sitting posture. In most cases they are shown kissing. But the scanty clothing of the couples gives a very amorous touch to the postures and the couples look more amorous than they actually are. The couples are shown fondly kissing each other and locked in embrace. Sometimes it is a 'Spristaka' or 'light embrace' and sometimes it is a 'Piditaka' or 'pressure embrace'. The 'Vrikshadhirudhaka' or 'tree-climbing embrace' seems most popular. Others also popular are the 'Tilatandulaka' or 'rice-sesamum embrace' and the 'Kshiraniraka' or 'milk and water embrace'.

Some of the postures are of an intimate physical nature depicting sexual congress. These panels are of a much later date and do not form a part of the original scheme.

There are panels showing scenes of sexual orgy (Pl. 107). Here a number of men and women are shown engaged in acts leading to sexual intercourse. This panel is carved on the pillar of the left side gallery of the Mahamandapa of Kailasa. A number of panels showing amorous couples are shown on the parapet wall of the Lankesvara cave of Kailasa. (Pl. 107). The panel on the extreme left shows a couple in the 'piditaka' embrace. In this embrace, the lovers press each other, one of them reclining on a pillar or a wall for

the other to apply greater pressure. In the next panel a couple is shown engaged in a more intimate physical embrace. In the third panel, the beloved is climbing the body of the lover who is shown standing and kisses him. She puts one hand on the shoulder of her lover, puts her foot on his knee and lifts herself upward for a kiss. This is the 'Vriksha-dhirudhaka' or 'tree-climbing embrace' The fourth panel shows the lovers standing close to each other. Another panel (Pl. 109) shows the lovers in a beautiful kissing pose. Its a 'Spristaka' or 'light embrace' and a 'ghattitaka' or 'violent kiss'. The beloved has reclined her head backward, on the left shoulder of her lover. Her left hand travels to his back seeking support for her reclined posture. Her upper body is thrown backward, her lips seeking those of her lover as she turns her face upward for a kiss. With her right hand she presses the head of her lover for a 'ghattitaka' kiss. Another panel (Pl. 109) shows a couple in the 'tree-climbing' embrace, taking a penetrating kiss A panel carved (Pl. 110) on the circumambulating passage of the Mahamandapa of Kailasa shows a very intimate posture It is called 'Yoni-choshana' or the 'sucking of the vagina'. The panel is too eloquent to need description. Some panels (Pl. 111) show couples engaged in light kisses. These are depicted on the wall of the first of the five temples carved in the circumambulating passage of the Mahamandapa. A panel from Cave Number 22 of Ellora (Pl. 112) shows the lover trying to reach the breasts of the beloved as she bends downwards bashfully. A panel from Lankesvara shows the lovers in a creeper-like embrace Another panel (Pl. 113) shows the couple in a very intimate pose. The lover is eager for sexual congress. His right hand is busy preparing the beloved for the act even as he is engaged in kissing her. Another panel (Pl 113) shows a couple in a creeper embrace They have their legs inter-locked While engaged in a penetrating kiss, the lover's right hand reaches the middle part of his beloved Another panel (Pl. 114) on the parapet wall of Lankesvara shows a couple in the 'tree-climbing embrace.' With his left hand, the lover supports his beloved who has climbed over his body. This tree-climbing is depicted in many other panels There is a very interesting panel (Pl. 115) on the parapet wall of Lankesvara, showing the lovers fondling each other. A child is seen on their left The beloved blushes as her lover starts making love to her and puts her hand on the child's eyes to hide her shame In the background is seen a banyan tree. This gives an idea of the surroundings A panel (Pl 116) on one of the pillars of the Mahamandapa shows an amorous couple The beloved is in the act of climbing the body of her lover. Behind her is a dwarf Another panel (Pl. 117) on one of the pillars here shows an amorous couple. Two dwarfs are shown in the background. Another panel here shows sexual congress (Pl. 117) Another intimate posture is noticed here (Pl. 118) An interesting panel is carved on the pilaster to the left of Gajasuravadha-murti (Pl. 118). This panel shows one female and two male figures. The beloved gracefully reclines backward, putting her hands round the neck of her lover and kisses him The posture is utterly charming and so natural The third party seen in the panel looks on. Another panel (Pl. 116) of interest is the one that is depicted on a pillar of the Mahamandapa. It is a Mina-Mithuna or a 'fish couple' Here is a mer-man and a mer-maid locked in embrace and engaged in a light kiss. Mina or fish is symbolic of generative power, which is essential for the perpetuation of the human species. The Mina-Mithuna is one of the 'asta-mangalas' of the Hindus, the Buddhists and the Jains. The Mina-Mithuna provides the inspiration for the other erotic sculptures in Indian temple art. Its portrayal therefore at Ellora is of great significance.

* * * *

Some of the amorous couples in the rock-temples of Ellora, Ajanta, or on the walls of structural temples like Konarak or Khajuraho strike us in one respect. That is the presence of the third party while lovers are engaged in all kinds of intimate postures. The

presence of the third party does not seem in the least to embarrass the lovers. Not only that. Sometimes the presence of the third party is deliberately sought to help the lovers in the act. Khajuraho and Konarak provide enough examples of this kind of third party help. Kings and princes sought the help of their maids while trying the various 'asanas' or poses described in the Kama-Sutra or those not described in Kama-Kala, but which the lovers wanted to try. It is obvious that in love-play, when the partners get excited, there is no Sastra (science) and no Kala (art). That is why it is said:

Shastranam vishayastavat yavanmandarasa narah
Ratichakre pravritte tu naiva shastram nacha kramah

"As long as the partners in the love-play are not excited, the science and art of love are important, but once they get excited there is no science and no order Then everything is sweet disorder."

When that condition is reached all sense of shame is lost And where the act of sexual congress is considered as a perfectly natural human activity, the help of 'dasis' can be legitimately sought by parties engaged in the act.

* * * *

In the general scheme of the rock-temples in Western India, the mithuna is used as a decorative motif. It does not form an important part of the architecture At Khajuraho or Konarak the mithuna forms an important part of the general scheme of architecture. This may be due to the influence of the Shakti cult which was more dominant in Bihar and Orissa

But whether in Western Indian temple art or at Khajuraho or Konarak, the approach to mithuna was the same. Both mirror the same approach to Life and Creation.

APPENDIX A

ROCK INSCRIPTIONS OF AJANTA

Inscription No. 1

This is the oldest, and is on the left side of arch, on the front of the Chaitya cave No. 10. It is in Prakrit and the characters are of a very early form of those used throughout the Western India cave inscriptions.

Vāsiṭhiputasa Kata Hadino Gharamukha Dānaṃ

"A kataha and the gift of a cave facade by Vas thiputa "

'Kataha' may be the Sanskrit 'Kataha', 'A bamboo-lattice-work' or 'partition of bamboo-work', in Gujarati 'Kuda'. Hence it may be inferred that the cave had some wooden lattice work in the great arch over the doorway and lower facade and both were gifts of Vasithiputa.

Inscription No. 2.

This is on the back wall of cave No 12, on the left side of the door of the right end cell

Thānako Deyadhamam Ghanāmadaḍasa Vānija (sa) Saḍavararako Sadapā (sayo)

"The meritorious gift of a dwelling with cells and hall by the merchant Ghanamadada."
The letters of this inscription are not very clear but the language is Prakrit.

Inscription No. 3.

This is on the left end wall outside the veranda in cave No. 16 The language is Sanskrit and the composition is in verse. It is written in 27 lines. It is much weather-worn, especially towards the left side where it is most exposed.

1) Udīrnnalokatrayadoṣavanhinirvvapano pranamya pūrvvāṃ pravakṣye Kṣitipānupūrvvī (ṃ) ॥
2) Mahāvimarddeṣvavriddhaśakti (ḥ)
Kriddhassurairapyanivāryya (Viryyaḥ)
Raṇadānaśaktih dvipa ⁒ prākaśo bhuvi Vindhyaśaktih ॥
3) Purandaropendrasamaprabhāvaḥ svabāhuviryyarjjitasa (rvvalokaḥ)
(Yaś ṃ) Śukānāṃ babhūva Vākātakavamśaketuḥ ॥
4) Rane (ṣu) haryyutthitarenujālasañchaditārkka narātinkṛtvā (bhi) Vādipravaṇānchakāra (॥)
5) (Vini) rjjitāri (ssura) rājakāryyaschakārapunyeṣu paraṃ prayatnaṃ ....
. Narendramaulivinyastamaṇikiranalī dhakramāmbujaḥ ॥
6) Pravarasestasya jugobhūdvikasannavendīvarekśaṇaravimayukh .
. .. (Rudra? Senah) Pravarasenasya jitasarvvasenassutobhavat
7) Pāitthivendrasya (Praśaśāsa) dharmmena medinīm Kuntalendravi ....
Pravarasenasya jugobhūtpravarorjjitodāraśāsanapravara (ḥ) ।
8) . . ॥ tasyātmaja ⁒ kāmata .
. (1) mavāpya rājyamastādvakoya ⁒ praśaśāsa samyak (॥)
9) Tasyātmajobhūnnaradeva . bhuvi
Devasena (h) yasyopabhagairllalitai—
rvvipāvananainrdevarājasya. . . .bhuḥ (॥)
Puṇyānubhāvātkśitipasya
10) .... (1) . . .yaguṇādhivāso . . .

Kośo bhuvi Hastibhojaḥ (II) hrśya ×
Prthupīnavakśāssaroruhākśa × Kśapi

11) (I) diggandhahastipratiyo babhūva hito vinīta(ḥ) pranayama . manonukūlānuvidhānavarttī (I) niratyayam

12) (Śā) sana ... sakaścha (II) tathaiva Lokasya hitāśaya—
tvātsukhena samyakparipālanāya (I) (piteva) mateva
sakheva nityam prayobhigamyaschababhūva

13) (Nityam) (II) . (I) svasthassamāveśya sa tatra rājā sasarjja
bhogeṣu yathestache (stām?) (II) atha tasya suto babhū –

14) (sa rājā sajalābhbhorha . (I) harireṣa hara (ḥ)
smareva kāntirharisḗno
harivikramapratapaḥ (II) sakuntalāvantikalinga kosalatrikūtalatāndhra—

15) svanirddeśa (II) prathitobhuvi Hastibhojasūnussachivastasya mahīpaterbbabhūva (I) sakalakśiti

16) (II) jestaḥ sthiradhirachetāstyāgakśamaudāryaguṇairu—
petaḥ (I) dharmmena dharmmapravanaśśaśāsadeśam yaśaḥ puṇyaguṇāmśu

17) (II) prati puṇyopachayam param chakāra (I) yata ūrddhvamadassahāyadharmmā parito lokaguṇow chakāra Kārām (II)
āyurvayovitta (su) Khāni

18) . lāni (I) uddiṣya mātāpitarāvudāram nyavi—
viśadveśma Yatindra (sevyam) (II) (saja) lāmbuda
ruddhitāgre—
bhujagendrādhyusite mahīdharendre

19) śripatinā śarāmkunje (II) gavākśanirryyūhasuvīthivedikāsurendrakanyāpratimādyalankatam
(II) manoharastammavibhaṅga

20) rachaityamandiram (II) ma talasannivistham visa
. namanobhirāmam (II) va ñchāmbumahānidhānam Nāgendraveśmādibhira

21) Pyalamkrtam (I) samiraṇa grī
ṣmāikkasya cha kiraṇopatāpataptam sarvvartuprathitagunopabhogayogyam (I)

22) Surendramandirāṇām ruchimanmandarakanda (rānurupam)
. sukho yathopsitaḥ (I) asamapratirochane girau vika (cha)

23) Sramāntakaḥ (II) . . (I)
yasya janena nāma prītiprasādavikachapranayena chakre (II) chetaḥ

24) layanam Surendra mauliprabhopachita . hāyam (I) nivevedya
Saṅghāya thyam sabandhuvarggassa
Varāhadevah (II) nrdevasaukhyānyanubhūya

25) . śāstā sugatapraśastaḥ (II) sāndrāmbhodabhujaṅgabhoga. .
tamārāma . . nnamanaśśilālakaplairśyāvatkarairbhāskaraḥ (I) tāvachhi—

26) sevyatāmantarmmandaparatnanetadamalam ratnatrayodbhāvita (m)
(II) Vividhalayanasānussevyamāno mahadbhirggiriraya –

27) . bhyaḥ (I) jagadapi cha samastam vyastadoṣaprahāṇamviśatu padayaśokam nirjvaram śāntamāryyam (II)

Translation: (Verse 1) "Having bowed to the sage (Buddha) who extinguishes the rising flames of the three worlds' sins, ... I shall describe the ancient succession of kings.
(V. 2) There was a famous Brahmana (lit., a twice-born man) on earth (named) Vindhyashakti whose strength increased in great battles, whose valour, when he was enraged, was irresistible even by the gods, (and) who was mighty in fighting and charity . . . . . .
(V. 3) He, whose majesty was like that of Indra and Upendra (Vishnu), who by the might of his arm, conquered the whole world, ... became the standard of the Vakataka race.

(V. 4) He, eclipsing in battles the sun with the masses of dust raised by (the hoofs of) his horses, making the enemies . made them intent on salutation to him

(V 5) Having subdued his enemies for (accomplishing) the work of the gods, he made a great effort to acquire religious merit

(V 6) His son was Pravarasena (I), whose lotus-like feet were kissed by the rays of jewels worn on the heads of hostile kings (and) whose eyes resembled fresh, blooming blue lotuses

(V. 7) The rays of the sun. . (Sarvasena) was Pravarasena (I) son who defeated all armies

(V. 8) The illustrious Vindhyasena, the noble son of the lord of kings, governed the earth righteously, having conquered the lord of Kuntala . .

(V 9) His son was Pravarasena (II) who became exalted by his excellent, powerful and liberal rule .

(V 10) His son . who, having obtained the kingdom when eight years old, ruled well

(V. 11) His son became king (named) Devasena on earth . . . by whose lovely enjoyments, the earth ..... of the lord of gods

(V 12) Through the greatness of the religious merit of (that) king properly (there) was Hastibhoja, the abode of excellences, . . the illustrious Commander of the elephant force on earth

(V 13) He who had a broad and stout chest and lotus-like eyes (and) who destroyed the partisans of his enemies, (who had) . . arms . resembled a scent-elephant (stationed) in a quarter

(V 14) Obliging, modest, loving, agreeable, obedient to (the king's) wishes faultlessly .

(V 15) Similarly, on account of his being a well-wisher of the world as well as by his happy and excellent rule, he was indeed always dear and accessible (to the people) like (their) father, mother and friend

(V 16) . The king, being at ease and having entrusted (the government of the kingdom) to him, engaged himself in the enjoyment of pleasures, acting as he liked

(V 17) Then his son became king Harisena, who in loveliness resembled Indra, Rama, Hara, Cupid, and the moon, and who was brave and spirited like a lion

(V 18) He (conquered) Kuntala, Avanti, Kalinga, Kosala, Trikuta, Lata, Andhra which, though very famous for valour... .

(V 19) The son of Hastibhoja, renowned on earth, became the minister of that king . whole earth

(V 20) Beloved by the king and the subject, he, who was of staid and firm mind, endowed with the virtues of liberality, forgiveness, and generosity and intent on (the performance of) religious duty, governed the country righteously, (shining brightly) with the rays of his fame, religious merit and virtue

(V 21) He amassed a large store of religious merit for especially, after which he, (regarding) the sacred law as his (only) companion, made this sacred dwelling, being extremely devoted to (the Buddha), the teacher of the world.

(V 22) (Realizing that) life, youth, wealth, and happiness are transitory, . he, for the sake of his father and mother got constructed this magnificent dwelling to be occupied by the best of ascetics

(V 23) On the best of mountains on which hang multitudes of water-laden clouds (and) which is inhabited by the lords of serpents .... in the thickest of the slopes(?) of which . . by the lord of the goddess of heroism

(V 24) (The dwelling) which is adorned with windows, doors, beautiful picture-galleries, ledges, statues of the nymphs of Indra and the like, which is ornamented with beautiful pillars and stairs and has a temple of the Buddha inside.

(V 25) Which is situated on the top (of the mountain), appears attractive . . . a canopy, which is provided with a large reservoir of abundant water and (is also ornamented) with a shrine of the lord of the Nagas and the like

(V 26) . . various pleasures .... in a fierce wind blowing all round . . warmed by the heat of the rays of the summer sun and affording enjoyment of well-known comforts in all seasons.

(V. 27) (Which resembles) the palaces of the lord of gods and is similar to a cave in the lovely Mandara mountain . . as desired by the people.

(V 28) Which . . shines on (the slope of) this matchless mountain . . . since it removes fatigue.

(V. 29) The cave on this (mountain) . . clothed in the brilliance of Indra's crown, which the people, with

their love expanding through joy and gratification, have named—Visala.
(V. 30) Having presented (the cave) with devotion to the Community of Monks, Varahadeva together with the multitude of his relatives, having enjoyed royal pleasures, ruled righteously being praised by Sugata (i e Buddha).
(V. 31) As long as . . . with the multitude of the hoods of serpents resembling crowding clouds . . . as long as the sun (shines) with rays reddish like fresh red arsenic,—even so long may this spotless cave containing an excellent hall (mandapa) dedicated to the three ratnas, be enjoyed !
(V. 32) (May) this mountain, the peak of which contains various (types of) caves, which is inhabited by great people . . . . . and may the whole world also, getting rid of its manifold sins, enter that tranquil and noble state, free from sorrow and pain !"

Inscription No. 4

This is on the side wall outside the veranda in cave No 17 and has suffered much from weather. It is in 29 lines, and is in Sanskrit verse, each containing one sloka

It furnishes the names of the following kings (i) Dhartarashtra, (ii) Harisamba, (iii) Saurisamba, (iv) Upendragupta, (v) (Agaja ? or) Kacha, (vi) Bhiksudasa, (vii) Niladasa, (viii) Kacha II, (ix) Krishnadasa

The characters in this inscription bear a close resemblance to those of Valabhi and early Chalukya copper-plate grants From the style of alphabets and the tenor of the inscription it would seem that caves No 16, 17, 18 and 26, all belong to very nearly the same date.

1) maṣanim, pranamya vidyā traya pāragam munim vihāradātur vyavadātakarmmano gunābhidhāno-panaya ⁑ Kariṣyate

2) . neśa, labdhātmabhāvasya narādhipasya dhrtātajagasya babhūva putrassitātapago Dhṛtarāṣtrasamjñaḥ

3) syarājño, harisāmbombur̥hendrukāntavakraḥ Nṛpatestanayo babhūva tasyāpyamalaśriḥ Kṣitipālaśaurisambaḥ

4) . . neśa pr̥thukīrtidyutimanupendraguptaḥ samabhūda (gaja) ssutotha tasya kṣitija ⁑ kāya iti prakaśa-nāmā

5) (bhu)vi Kīrtinyasanāya bhikṣudāsaḥ prathito bhuvi Nīladāsanāmā Nṛpatistasya suto narādhipasya

6) . . prathita ⁑ kāya iti pradīptakīrtiḥ Nṛpateratha tasya Kṛṣndasaḥ kulavamśadyutivardhano babhuva

7) ptanayā candrakarāvadātaveṣā abha (va) ptripūrnnacandravakrā vinayācāravibhuṣanā . candrā dyotakarimavāpa

8) Tasyāñcha tasyāmburuhāyatākśātāputtaptacāmīkarakāntarupau

9) . . (pradyu) mnasāmbapratimau Kumarau ekādhipatyaprathamāvatāram dadhre dvitiyo ravisāmbasamjnām

10) . . . . maśmakādi
. . . nutābhyāmatibhūya bhūyasā rarājatuschandradivākarāviva

11) . . . .
vivṛddhasauhārda (yaśa) pratānayossadānukūlyena sukham vijarhtoḥ

12) . . rapyanivāryya śāsanaḥ purakrtodbhāvitabhūmavikramaḥ kanīyasiprā ( ) tāśamḥ

13) . . . . dhairyyādi yādhirājaḥ acintyasamjñāḥ sacivastata ⁑ param vyavivṛdhaptuṇyamahāmahiruham

14) . . . . nu (yātatoṣa) m
bhūyaśṛtatyāgadayāpramodamaitrīkśamāvīryyadhiyassiṣeve

15) . . narendrān
praśastavṛttānsuviśuddhavṛtto samyak kshubhitonucakre

16) . . . . .cakāra
a . . . rtthikasyārthijanastavaiva Kirttikṛtārthaḥ prathayāmbabhūva

17) . . . viplutākśāh

amūmucadvittavisarggaśaktayā pugabhicestānkarunābhimṛstaḥ
18) . . yena putravat
anūcivām sopi hi yasya hṛdgatam vindannrvaddhyāśayaśutdhisampadam
19) . karāni sadyaḥ
sarvvajñabhāvapranidhānasiddhiḥ satyābhidhānabhibhavādapeyuḥ
20) . . . mbāracayāmdhiyogaḥ
Yaśombunuścandramarīciśubhraiijagatsamagram samalañcakāra
21) vadanāravindacandre ı paripālayati kṣitindracandre harisene hitakarinī prajānām
22) . .tyadbhutapunyaraśih
bhuvastipavihārabhūṣā dānodayaiścārtthijanapramodam
23) (nānilanādavadbhiḥ)
. Śarayābhahadbhiḥ mavisahyapāde
24) . . gābhbhiryagunairupetam niveśitāntarmunirājacaityamekāśmakam mandaparatametat
25) . . ṣṭim vipulām visrjya
acikaraccetyamihānakalpamalpātmabhiḥ kalpanayāpyaśakyam
26) . śe nayanābhirāmam ı nyaviviśatsvādulaghuprasannaśitam prakāmāmbumahānidhānam
27) . netramanobhirāmam ı anyāṅgadheśesva diśi praticyāmacikaragdandhakutimudāram
28) . dwitāyodyatasarvakarmanaḥ Munindranāthpranidhānasiddhaye bhavantvabhistā bhuvi sarvasampadaḥ
29) . saptanayena mandapaḥ ı Karotu tāvatkuśalodayam satām nihanti yāvadiaviraimśubhistamaḥ

Translation "...... Making the obeisance to the muni who completely attained to the three sciences, I will set forth a description of the qualities of the donor of the vihara, whose deeds are pure . . . to the king regarding all was equal to himself and who has the royal umbrella over his head, was a son by name Dhararashtra of the white umbrella .... This king's (son) was Harisamba, whose face was as the lotus and the moon. Again king Saurisamba, of pure lustre, was this king's (son) ...... Upendragupta of great face and beauty. Then his son was king (Agaja) whose well known name was Kacha . (was) Bhikshudasa for spreading renown in the world The king known in the earth by the name of Niladasa (was the son of this king. ...... Kacha, renowned and famous Then Krishnadasa was this King's son who was an increasor of the splendour of this dynasty .... was (his wife) who was gentle, whose dress was white as the moonbeams, whose face was like the full moon, and who was adorned by modesty and good behaviour . . . to this king by her were born two sons . equal to Pradyumna and Samba, whose large eyes were lotus-like and whose beauty was as red burning gold The first born, first to enjoy independent power (Ekadhipati), and the second assumed the name of Rajisamba . Asmaka and others . by frequently overcoming, they too were glorious as the sun and the moon . ... .. of those, the creepers of whose glory and friendship have spread, and who conduct themselves always in happiness and mutual agreement .. ... but he whose punishment is unrevokable and whose wicked actions grow from the deeds of his former life, (was as) a thunderbolt to the younger ..... . patience, and .... . great king .... after this the minister named Achintya (?) throve, a great tree of merits . ...., and again possessed knowledge of the sacred books, generosity, mercy, kindliness, friendship, benevolence, valour, and good sense, ... and being greatly ashamed conducted himself as men of renowned behaviour .. .. who is successful in glory, became famous .... he who is filled with mercy, and by his generous disposition released those his eyes are wet, and whose behaviour filial, ... (the minister) who, although he knew that the king has acquired in his heart a conscience purified from murderous tendencies, did not disclose . .... who acquired knowledge by faith in, and meditation on, the omniscient (Buddha) .... by the waters of (his) glory white as the beams of the moon, he much beautified the whole world .... when Harisena—who was (as) a moon to the face of .... and a moon among kings, and a well-wisher of his subjects .... ruling .... the heap of whose merits is extraordinary (making) the needy glad by the gift of a stupa, a vihara, and ornaments (?) .... of winds .... this jewel of a monolithic temple, which is majestic, and contains within a Chaitya of the muniraj (Buddha) .... made here an incomparable Chaitya, expending profusely upon it, such that the

poor cannot ever grasp in imagination ...... made a large reservoir charming to the eyes of tasteful, clear, pleasant, and cold water . delightsome to the eyes and mind, on the other side of it, towards the west, made a splendid Gandhikuti (temple) . .. . may the whole wealth of those whose actions are ready (?) for the benefit of the world, be for the attainment of the meditation on Munindranatha (Buddha) . . . .. with courteous may this temple increase comforts to the sages until the sun's rays destroy the darkness."

Inscription No 5

This is on the pilaster at the left end of the veranda of cave No. 22 Much of it is broken. It is in 11 lines and is written in Sanskrit prose. The letters are similar to those in cave No 16.

(Deyadharmmo) yam mandapa
. prapautrasya kr
. pautrasyācāryendra
. . sya dharmmahaga (pu)
trasya jayatā
sya phulāpri (para)
mopāsakasya
nvāankasvai (yada)
tra(punyam) tadbhavatu mātāpitr
(pūrvam) gamānām sa (phalasatvānā) manuttara jñānāvāpta (ye)

Translation. "The meritorious gift of a mandapa by Jayata . .. of .. ... family, a great Upasaka, great grandson of .. .. grandson of . .. of Acharya Indra . .... son of Dharmahaga .. may the merit of this be for excellent knowledge to all sentient beings, beginning with father and mother"

Inscription No 6

This is on the front of the Chaitya cave No 26 It is over the right side door. There are 27 lines in Sanskrit verse, and with the exception of flaws in the first and in some of the lower lines, it is fairly visible The alphabet is similar to that used in the Early Chalukya and Valabhi copper-plates, and if not of the same date as that on cave No. 17, is but little later

1) Jayati lokahitāvahitodyato . . hisukhāntakaraḥ paramārthavi(t)
trividhanirmmala sarvagunodayo mu (ṣitabhiḥ ?) karunamalacandrikāḥ
2) Punarapimaranādi yena samyakśivamajarāmaradharmmatā ca labdhā
Śivamabhayamanālayam gatopi praśamapuram jagatām karoti cārtham
3) Tato namaskāragunabhidhānam bhavatyavandhyaṃ vipulaṃ mahārthaṃ pradattamekam
Kusumam ca yatra swarggāpavarggākhyaphalasya hetūḥ
4) Ata iha viduṣā tathāgateṣu prathitagunādhikalokavatsaleṣu
krtamanusaratā janena käryyā dravakaruṇāhṛdayeṣvati
5) Vabhaktiḥ (4) devā nirastavajayāssa vipattikatvācchāpena śambhurapi
Kācaralocanobhut krṣṇo vaśopi vaśamāpatitontakasya tasmājjayanti
6) Sugatā bhayavipramuktāḥ (5) sthāvirācalena muninā śāsanamadbhāvayakṛtajñena kritakrutyenāpi satā śailagṛhaṃ kavitaṃ śāstuḥ
7) Prāgeva bodhisattvairbhavasukhakamaischa mokśakāmaischa saṃvidyamānavibhavaiḥ
Kathanna kāryyā bhavetkīrtiḥ yāvatkīrtirlloke tāvatsvarge -
8) ṣu modati ca dehī candrārkkakālakalpā kāryyā kīrtirmmahīdhreṣu
anekajanmāntarabaddhasauhṛdaṃ sthiraṃ krtajñam sudhiyaṃ vipaschitam
9) Surāsurācāryamateṣu kovidaṃ mahānubhāvāśmakarājamantriṇam
lokajñamekāntasamantabhadraṃ | Sarvvārtddhi nāmarthyakaram suvācam gnnonnatam praśraya—

10) Namramūrtim khyātiṃ gatam sachcharitaiḥ pṛthivyām dandasādhyāni kāryāni
Vyāyāmaikarasānyapi yassādhayati sāmnaiva nrpatermmantṛpungavaḥ ittham

11) Bhūtosya putropi devarājo dhurandharaḥ pitaryyuparate yena padamunnāmitam gunaiḥ
tam bhavvirājamuddiśya mātāpitarameva ca bhikśunā Buddhabhadrena

12) Kāritaḥ sugatālayaḥ āgamya dharmadattañca bhikśam sacchiṣyameva
ca bhadrabandhumidam Veśma tābhyām nispāditaṃ ca me yadatra punyam tatteṣāṃ-

13) Jagatām ca bhavatvidam sarvvāmalagunadhyatamahābodhiphalātpaye yo
Buddhaśāsanagatim samabuddhajāto bhikśur vvayasyabhinavebhijanopapannaḥ

14) Bahuvrataḥ śilaviśuddhacetā lokasya mokśāya kṛitādhikaraḥ na
saṃsārāpannam śubhamap itu kiñcicchubhakaram vipāko divyo

15) tya caniyamā . lokārtthāya prasṛt . .
. punyamahatam Vipāko dhirānām bhavati sukhabhogāya

16) Jagatām . valabhirnnāndajavyāhre golangūlinanādapūritadare
prāgbhāvi

17) Yogiśvarādhyāsite veśmedam ja janakabhutyai pratiṣthapitaṃ
pūruvvapi ceyam tenaiva dribdhācāryena saugatim lokacintāmupādāya

Translation: "He (Buddha) is victorious, ready and attentive to the good of the people, the destroyer of . . . . comforts, imbued with spiritual knowledge, in whom all the three pure virtues have grown up, who has . . . . whose pure splendour is mercy, (to) by whom released from frequent deaths, comforts, and power of not growing old and of immortality, have been obtained, and who, though he is deceased and gone to happy and fearless and houseless final emancipation (yet) does good to the world (3) For this cause saluting him and reciting his virtues is fruitful and of great and abundant advantage, and where even the gift of a flower is the cause of the fruit called heaven and final beatitude

"Therefore, a learned person, who follows the practice of those before him should here worship the Tathagatas (Buddhas), whose hearts are soft through mercy and who are greatly popular among people by their well-known virtues.

"(5) Devas from being subject to misery are devoid of success Also Sambhu, from the curse, was of trembling eyes. Krishna though unwilling, became subject to the will of Yama The Sugatas, therefore, because altogether free from fears, are victorious

"(6) Even Sthavirchala Muni who was grateful, of accomplished desires and virtuous, made for Buddha a stone-dwelling, glorifying religion (7) Why should the Bodhisattvas who are desirous of worldly happiness as well as of final release and are possessed of prosperity, not previously have acquired fame? (8) A human being enjoys heaven so long as his fame in the world lasts; (so) fame that may endure as long as the sun and the moon, must be acquired in the mountains

"(9) (In honour of that Bhaviraj) who has been in friendship with him through several transmigrations, who is steady, grateful, wise, learned, proficient in the Sura and Asura teaching of the Acharyas, minister of the magnanimous king Asmaka, (10) clever in worldly business, exceedingly fortunate every way, fulfiller of the desires of all the needy, a sweet speaker, exalted by virtues, gentle in modesty, much praised in the world by good behaviour, (11) and who, as the excellent minister of the king, accomplishes merely by conciliation what is attained (usually) by punishments and by exertions (12) His son Devaraj, a leader, was equal to him, and on the demise of his father exalted his dignity by his high qualities (13) In honour of that Bhaviraj, and in honour of his father and mother, *Bhikshu Buddhabhadra had caused a temple to be built to Buddha.*

"(14) Having recourse to Bhikshu Dharnadatta and (his) good disciple Bhadrabandhu, I constructed this temple through them, (15) May whatever merit is therein be for the attainment by these and by the world of the fruit of great desired by all of pure qualities.

"(16) He who on attaining the knowledge of the religion of Buddha is surrounded by relatives, and whose heart has been purified by the observance of many religious abstinences and by moral conduct, and has made the final release of people his duty, because a Bhikshu in his youth. (17) Again the smallest virtue resulting in good cannot be accomplished while engaged in worldly affairs. The results of the actions of sages who are

exalted by virtue tends to the enjoyment of happiness by the people.

"This temple is established for the welfare (of people, in a hill ?), tuneful with the notes of various birds, and whose caves are filled with the sounds of cow-tails (chauris) .. .. and which is inhabited by the Yogisvaras .... The same aggrieved Acharya having taken over the anxiety of the people regarding the Sugata . ..."

Inscription No. 7.

This is on a plinth under the feet of a tall standing figure of Buddha, to the left of the facade of cave No. 26.

1) Devadharmmoyam Śākyabhikśorbhadantagunākarasya yadatrapunyaṃ tadbhavatu mātāpitaram pūrvvangamam kṛtvā
2) sarvvasatvebhya anuttara jñāna āptaye

Translation · "The Sakya Bhikshu, the Bhadanta Gunakara's meritorious gift, may whatever merit is in this be for the attainment of supreme knowledge by all sentient beings, mother and father being first."

Inscription No. 8

This is on the plinth under a similar figure on the opposite side of the facade This is injured by the breaking away of the stone, leaving only the beginnings of the three lines

1) Om deyadharmo (ya)
2) Yadatrapunyam (tadbhavatu mātāpitaram pūrvvangamam kṛtvā ?)
3) Sarvasatvānāma (nuttara jñānāvāptaye ?)

Translation · "The meritorous gift of .... attainment of supreme knowledge .... all sentient beings mother and father ...."

Inscription No. 9.

This is on the wall of the right side aisle under a small figure of Buddha

1) Devadharmoyaṃ Śākya
2) Bhikśusamghamitrasya

Translation "The meritorious gift of the Sakya Bhikshu Sanghamitra "

APPENDIX B

PAINTED INSCRIPTIONS OF AJANTA

CAVE NO. 2

Inscription No 1

This is on a lotus throne of a painted figure of the seated Buddha on the back wall of the hall The letters of this inscription are as late as the 6th or 7th century.

1) Deya (dharmmoyam) Śākyabhikśorbhadanta
(Buddha) guptasya yadatra pu (nyam)
2) . . (sa) rvasatva

"The meritorious gift of the Sakya Bhikshu, the reverend Bhuddhagupta may whatever merit .. .. of sentient beings."

Inscription No. 2.

This is on the right hand of the shrine door among many figures of Buddhas It is much effaced and not distinctly written, so that a translation is impracticable

1) Devadharmmoyaṃ sākyo upakasya (mā)tāpiti mn..
ca anu (tta) rajñā
2) . budhā saha sam

Besides this there is a line written among the Buddhas, but the letters are so mutilated as almost to defy copying

Nos. 3 to 8 are on the back and right hand wall of a chamber outside cave No 2, to the left. They are descriptive of the subjects of the paintings on which they have been written, but unfortunately the paintings are as much destroyed as the inscriptions

Inscription No. 3

kśāntivādiḥ

On the back wall to the right of a door in it, a man is represented seated on a stool (bhadrasana) in a plain dress indicative of a Sadhu or brahman, his head is destroyed; under his seat is inscription No 3, in letters of about the sixth century, in which we read the word Ksāntivādih, "a discourse on forbearance "

Inscription No 4

Facing the brahmin is another seated figure, and below is a belt of green colour on which is Inscription No. 4 in two lines so mutilated as to be untranslatable—possibly it relates to the 'Kshanti' philosophy

1) . . na yatra vai āntasamku gheṣanā tanma nājñāna .
sutahi nītimavāpya mānuṣa pādra stacendriyai suvākya mutpannam karoti yaḥ śubham . . cā kyahamemadam nyate
2) śāyantakusumairmahitahā dāguse ntitāya nāparā simantāgre
matessa ta nvācā va kśahina

Below this is a Brahmana or Pasupata, seated on a stool in plain dress and with a Rudraksha rosary about

his neck. Opposite him is another male figure and between them is a woman seated with her hands joined towards the former, while she speaks to the latter of the two.

Inscription No. 5.

Below these figures is Inscription No. 5, also so destroyed as to be illegible, but perhaps relating to the same subject.

1) nātracchedityakśataksānticiranivṛ tasya kśepa
2) patisanyanamahataṃ nasa .nātra nādevādhāra

Below this again is a royal figure surrounded by attendants, but the merest fragments are left of the scene The painting on the right side of this room is also completely destroyed.

Inscription No. 6.

Among the fragments left are parts of a cow, over which is written Inscription No. 6.

Sarasuti

'Sarasuti' is a Prakrit form of 'Sarasvati', the Goddess of Learning.

Inscription No 7.

On the same wall near the front corner, is the figure of a king seated on a throne, which bears this inscription

Caitravalorkorājā (?)

"King Chaitra of Valorka."
Vallura is met with in the Ghatokacha inscription, and may be a form of Valorka.

Inscription No 8

Above this is the broken Inscription No 8, which possibly expressed some religious tenet.

. nāna prasehe manaḥ svasyātraiva duḥkhādi gāhi . . . .

CAVE NO. 9

Inscription No. 9.

This is on the front wall of the Chaitya cave No. 9, inside, over the door and close to the head of a Bhikshu.

(Deyadharmmo) yaṃ śā(kyabhikśo)
ssanghapri (yasya)
. . . mātā
.

"The meritorious gift of the Sakya Bhikshu Sanghapriya." The characters are similar to those of the sixth century, and the portion of the painting on which it is, is of a correspondingly modern date, but it overlies part of a picture in a much earlier style of painting.

Inscription No. 10.

This is on the first pillar on the left side of the aisle, under a painted figure of a standing Buddha. The letters are of the sixth century.

Devadharmmo upāsakājasade - vasya

"The meritorious gift of the upasaka Jasadeva."

Inscription No 11

This is on the architrave or jamb attached to the first pillar on the left side of the cave, under the throne of a seated Buddha It is in somewhat earlier letters than the preceding

Devadharmoyam bhadanta (dha)rmasena(sya)

"The meritorious gift of the reverend Dharmasena"

Inscription No 12

This is on the back wall of the cave under a painted dagoba. This inscription is so damaged as to be illegible, but it affords specimens of the letters which apparently belong to about the fifth century, the period to which the painting on which it occurs may belong The inscription as usual begins with *deya dahama*—the second word misspelt as it sometimes is in these inscriptions The letter *bha*, may perhaps indicate that the donor was a 'Bhadanta'.

Devaddharmmabha sya ma

Inscription No 13

This is on the 9th pillar (sixth standing one) on the left side, under a standing figure of Buddha

Devadharmmoyam Śākyabhikṣorbhadantabhadrase (nasya ?)

"The meritorious gift of the Sakya Bhikshu, the Bhadanta Bhadrasena."

CAVE No 10

Fragments of about 20 inscriptions have been found in this cave, most of them on the pillars, and have reference to the painted figures of the Buddha with which they have been covered

Inscription No. 14

This is on the left wall, opposite the third wall, just over a portion of the very early painting in this cave- and evidently belongs to the same age The characters belong to the same age as the carved inscriptions elsewhere of the time of Satakarni as on the Amaravati tope, etc.

Bhagavasa yatipuvade (va) . . tayatipatisa yasa

"Of Bhagava (Buddha) first deva of Yatis . master of Yatis"

Inscription No 15

This is on the same wall opposite the space between the 5th and 6th pillars, above the old painting and just below a portion of the later painting consisting of figures of the Buddha in orange colour. It is in three lines on a thin white ground The letters are of about the 6th century, but the inscription is much defaced.

Acārya . sacivasya
Deyadharmmo yadatrapunyam tadbhavatu sarvvasa–
tvānāndu × khamocā

"The meritorious gift . . . . . Acharya of . . . . Sachiva: may whatever merit is in this be for the (release) from miseries of all sentient creatures."

Inscription No. 16.

This is on the 6th pillar (fourth standing one) on the right side of the cave, about five feet up, at the feet of the standing Buddha, in three short lines in white, on a reddish ground. The letters resemble those of about the 5th century.

Deyadharmmoyam Śākya
Bhikśorbhadanta drādha
Dharmmasya

"This meritorious gift of the Sakya Bhikshu, the reverend Dradhadharma."

Inscription No 17

This is on the front of the 7th pillar (fifth standing one), on the right side of the nave, at about four and a half feet from the earth, painted on a green ground below a figure of a standing Buddha

Vipaśśi samaksambuddhaḥ cetika (va) rikasya

"Vipassi, the perfectly wise (Gift) of Chetikayarik "

Inscription No 18

This is on the 9th pillar on the left side of the nave; there have been two inscriptions under figures of Buddha on adjoining sides; one of these is destroyed, but it probably contained the name of the donor Under the other Buddha we read

Tasyai va

"Of the same "

Inscription No 19

This is on the 8th pillar (third standing) on the left side of the cave, on the lotus under the feet of the standing Buddha

Bhadanta sudattasya

"Of the reverend Sudatta "

Inscription No. 20.

This is on another side of the same pillar, also on lotus, under a seated Buddha, with a kneeling figure on each side of the lotus stalk, but the inscription is mutilated.

Bhada(nta) sudattasya

"Of the reverend Sudatta."

Inscription No. 21.

This is on the 10th pillar (fifth standing one) on the same side, on the umbrella over a standing figure of the Buddha.

Deyadharmmoyaṃ Śākyabhikśorbhadantasamghaguptasya

"This meritorious gift of the Sakya Bhikshu Bhadanta Sanghagupta."

Inscription No. 22.

This is on the 5th pillar on the right side, below a standing figure of Buddha.

Deyadharmmoyaṃ bhadantaśhīlabhadrasya mātā pitaramudi (śya)

"This meritorious gift of the Bhadanta Silabhadra, in honour of father and mother."

Inscription No. 23.

This is on the 10th pillar (sixth standing one) on the right side near the feet of a figure of Buddha

Mātāpi
taramudi (śya)
sarvva . . .
Deyadha(rmmoyaṃ śākyabhikśorbha) dantakeśavasya

"This meritorious gift of the Sakya Bhikshu the Bhadanta Kesava in honour of mother, father, and all . . . "

Inscription No 24.

This is on the 17th pillar (tenth standing one), on the left side, below a seated figure of Buddha, in three rather long lines, but much defaced. The alphabet is apparently in characters of about the fifth or sixth century. In the beginning is a verse on the importance of making images of the Buddha.

. ndriya bhasura(dī) prayaste kārayantiha jinasya bimbam
Deyadharmmoyam śākyabhikśorācāryabhadantabuddhasenasya

" . whoever makes an image of Jina (Buddha) they . of senses and of good lustre ...... this meritorious gift of Sakya Bhikshu Acharya the Bhadant Buddhasena."

CAVE NO. 26

These are below three figures of seated Buddhas on the left wall of the hall. The characters used in these inscriptions belong to about the 6th century

Inscription No. 25.

Deyadharmmoyaṃ śākyabhikśorbhbhadanta dharmadattasya
yadatrapunyam
tadbhavatu mātāpitro(h) sarvasatvānāñcā nuttarajnānāvāptaye

"The meritorious gift of Sakya Bhikshu the Bhadanta Dharmadatta. May whatever merit be in this be for the attainment of the highest knowledge by mother and father and all sentient beings."

Inscription No. 26.

Deyadharmmoyaṃ Śākyabhikśorbhbhadanta Dharmadattasya yadatra (punyam)
tadbhavatu mātāpitrossarvasatvānāñcānuttarajñānāvāpta yestu

"The meritorious gift of the Sakya Bhikshu the Bhadanta Dharmadatta. May whatever merit is in this be for the attainment of supreme knowledge by mother and father and all sentient beings."

CAVE No 27

Inscription No. 28.

This is below the figure of a Yaksha at the left end of the veranda. The letters employed in this are of the style used in Eastern India in about the 6th century

Maṇibhadraḥ

Manibhadra is the name of a Yaksha well-known among the later Buddhists and Jains.

Inscription No 29

This is on some painted figures at the right end of the front aisle of the hall, being names on the figures relating to the Sibi Jataka The letters closely resemble those of the rock Inscription No 3 of the Vakatakas.

Śibirājā Śibirājā Indra Śibirājā Indraḥ

Inscription No. 30.

This is below the eight figures of Buddhas painted on the left side of the shrine

1) Vipaśvī
2) Śikhī
3) Viśvabhū
4)
5) Kanakamuni
6) Kāśyapaḥ
7) Śākyamuni
8) Maitreya

Deyadhammovam Śakyabhikṣo maśaraśaila ni susya mātāpiti . tranya . sarvasatvānāmanuttarajnāna-vāptaye

"The meritorious gift of the Sakya Bhikshu Masharsaila . mother and father . . for the attainment of supreme knowledge by all sentient creatures"

"Whoever makes an image of Jina (Buddha) becomes complete in beatitude, auspiciousness, and good qualities and his splendour is brilliant through virtues, and physical organs and is delightsome to the eyes"

APPENDIX C

ROCK INSCRIPTIONS OF ELLORA

(1) *Inscription in Cave No.* 10

The inscription is carved in the balcony. It is the mantra of the Mahayana school:

Ye dharma hetū Prabhavā hetum
teśām tathāgato, hyavadatteśām
ca yo nirodha, evām vādī
mahāsramanaḥ

Translation: "All things proceed from cause; this cause has been declared by the Tathagata; all things will cease to exist; this is that which is declared by the Great Sramana (Buddha)."

(2) *Inscription in Cave No* 15

This inscription is over a window on the west side of the mandapa in front of the Dasavatara temple. The inscription is long and is in the Devanagari script, but is faintly cut, and very much chipped About half of the first two lines is lost and indeed only a few letters are not injured. The language is in Sanskrit verse and the letters of about A.D. 700 to 750. It is in fourteen long lines and contains 29½ slokas of different meters. It has been deciphered by Pandit Bhagavanlal Indrajit.

1) Unamaḥ Ōm Śivāya
addhākṛste ganṣte dhanuṣi śiśutayā jānulagnam kumāram
Vāmārddhenāpanetuṃ jhaṭiti vighaṭite gādhavandhepi mustau
yātaḥ pāyā . . . . sannādapi (dahati pure?) . .
(sṛ) staḥ ptlustāmarāti tritayapuravara .
2) . bhaṣantuṣtā viyuktā nayā saiyetuktavatī haraṃ rahasi vaḥ pāyānnagendrātmajā
(sva) lankṛtam yatna . pi nirmmalam parenajāpyam nalinīm karotyalam
prakṛṣtamākṛuṣta . . . . payobinduriväyudhaṅkaraḥ
sthirātmakaḥ (sadguna) .
. . .ka . . sya. . nām sajano
3) ye kīrttitāḥ kśitibhujaḥ kavibhiḥ purānāḥ
tāneva saṃsmarati vetyadhunāpi lokastasyānvayasya kaviresa tanoti kīrti (pa)
samagrajagatītalā . pālanaikocitaṃ pra (kāmacatu) rārṇavapramathanājjitaḥśripatiṃ
na vetti khalu kaḥ kśitau prakatarāṣtrakutānvayaṃ (ha)
. . . . . tapatha . . . ddhairyavantaḥ
kattaraḥ prārthitārthaḥ pranayijana .
4) Pra (thita) Pṛthucamūvikramanānarinam bhamktāraḥ kauñjarināṃ samadakaṭatatṣlāghināṃ ghatānāṃ
tāsmindugdhāmbu (vīcī) dyu (ti) dhavalayaschandrikodbhāsiśāto
yoṣicakrasya ranadadhanmattamātangagāmī
swāmī varnṇasramānām praśamitasakalavyāpadānandadā (tā)
. . . bhāsva . tapasām vidviṣām dantivarmmā
sudustyajā yena satāpi bhūbhṛtā sa . tra vivekināscharya
5) Masajjanāya yaṃ dayāluna sajjanavṛttaśālinā
ālekhyārpitamūrttayaḥ svabhavaneṣvadyāpi yasya dviṣaḥ
paśyantaḥ kimu yuddhamuddhataruṣāścitrasthamānantanoḥ
tannāmasmaranāgata . . . . mātvanaipi naṣtasryaḥ

prekśyante pathikaiḥ śuceva vividhästenaiva nirmūlitāḥ
tasyātatmaja . . . devarāja . . . kamalāyatākśaḥ
kśuṇnārīpakśavanitānayanāntayoyānvitakśitunarakśayadindrarājaḥ
yāsminkśoni

6) Makhaṇḍāṃ krtabhayasunatām rakśati kśunnduṣte Sampannaiḥ sāvvasiṣtai ẍ pravarakṛtayu (ga?) kśmāpatīnyāyayuktyā
yajñai . . . (bhaktāḥ) . . . vibudhānījire . . . .
kaschinnābhūtsaśokaṃ kalikaluṣamatirnnaiva nāpyalpavittaḥ
vikāsi yasya kśanadāsvavikśataṃ śaśāṅkadhāmavyapade (śakā)rī
karo (ti) sampratyapi nirmmalam jagatprasannadigmandalamandanam yaśaḥ
durvvārodāracakraḥ pṛthutarakatakaḥ kśmābhṛdunmūlanena
khyātaḥ śaṅkhānkapāni

7) rbbalivijayamahāvikramāvāptalakśmīḥ kśonībhārāvatārī viṣamamahipatestasya sūnurnpobhūt mānyo Govindarājo harirīva harinākśījanaprārthanīyaḥ Yasmāmalai(ḥ) pranatabhupativacchalasya Rāmābhirāmacaritasya sahasrasamkhaiḥ ānandabhirgunaśataiḥ prasrtaiddigāntam vyāptam jagatkaraśatairiva śitaraśhmeḥ tasmā . janmārpujanatimirākāndacandāśu meśaḥ punaiḥ prajānām sugatasamakṛpaḥ kalpavṛkśānukārī
bhītāpannārttihārī

8) Kalikaluṣajuṣā . . . makārī
rājaśrīkarkkarājaḥ khara . . ra (khurākśepa ?) niḥśeṣitāriḥ
yasyārudhasya naktam niyatanrpajanāsthānadānāyakāntam
ramyam harnyasyapṛṣṭaṃ pravararamaniśronisimhāsanānkaṃ vārastrīhāratāradyutitaralamahāratnairociśśira-vābhiḥ
kāmaṃ dhvastendhakāre na sitakarakarau yaiḥ duḥprāpavañchitamanorathasaṃvidhāna
nirnāśitārthibudhasārthamanobhitāpaḥ yaḥ kalpapādayamapīndusitorukīrtti

9) Kānandibhirgunaśatairadharīcakāra tasyābhūddhuvanaprakāmamahimā bhagnārivīronnatiḥ
ksiptaḥ kśudrarajaḥ prajāparibhavavyāpattivicchattikit mādyaddikkarikumbhabhittivilasakiittipratitāyatam
. dvājiranārjjitajayaḥ śrīrindrarājah sutaḥ yo māccharyamanāryakāryavimukhaḥ procchārydhairyodadhim
dhṛtvā sajjanavrttameṣa sukṛtaiḥ . grahīt yasyādyāpi gunaiḥ śaśānkaśucibhirdhāmāparam tatsamam
bhrāmyadbhirnna bhave khile

10) nuśaradaṃ haṃsacchalenāpyate varnnāśramānaśeṣam tanayastasya svavartma nyasitum
Srīdantidurggarājassakalamahīpālanāthobhūt I yasya harireva caritam nātikrantairnabhāvibhiḥ kaiscIut
Śakyamanukaittumamalaṃ narapatibhirnnāpi sāmpratikaiḥ
dandenaiva jigāya vallabhabalam yaḥ sandhubhūpādhipam
Kañchīśaṃ Sakaliṅgakosalapatim śrīśailadeśeśvaram
śeśānmālavalāṭaṭankanṛpatīnanyāśca nitvā vaśam yah śrīvallabha

11) tāmavāpa caraṇaṃ nyasya dviṣām mastake (23)
Śauryenātyaśayiṣta yaḥ prathanakam tejasvinā mārutim
tyāgenāṃśumadātmajam rananayairdronam guruṃ prajñayā
rupenapratimena manmathamatha sthemnā suvarnnācalam
lāvanyena śaśānkamujvalayaśaḥ śubhrikṛto (yam) yathāḥ (24)
Devaṃ . . . savaraparikaram bhīmasenānuyātam pravairbhūpendravṛndaiḥ parivṛtamabhayairugraseno jitāriḥ
vyāpadyuddharttumekaṃ prasabhaparakaridhvamsasaṃskāradakśo
bibhacchurduṣtanāgo

12) jayinamivaparaṃ śrīmahārājaśarvvaḥ (25)
Dattaṃ yenojjayinyāmapi nṛpatimahādānamāscharyabhūtaṃ
nyāyyaṃ sancintyadīptaduatibahukanakaṃ ratnamuktāvatasam
mānikyākīrnṇamanyaṃ divasamaviratatṛptadīnārtlısārtham
karttuṃ kridāmapūrvvāmaparaṃpatibhiḥ svapnakāleppanātyām (26)
dhaurayaṃ to prakṛṣtaṃ sakalavasumatībhāradhāri (tva) yogyam

dṛṣṭvaivam ślāghanīyam raghunaghuṣanrgeṣvapyadiṣṭaṃ ya
tsarvvaṃ dvipāthipatyam paramavija (yina)
13) mādaraischāryasāram prītaḥ prādātsayasmai muṣitakalimude rājasinghāya vedhā (27)
yasmādduḥkham dviṣantaḥ sumahadupacitini prapuristā viśiṣṭā—
śchitram cittena vittam ciramabhilaṣitaṃ yattadevārthisārṭhāḥ
bhrtyāssadbhogayogam bhayavidhuradhiyaḥ prāninastrāśanāśam
vṛddhim dharmyasya viprāḥ sukhamabhirucitam bandhumitrāptavarggāḥ (28)
yasyākhanditavikramasya katakenākramya tīrakśitim
saudhinuskṛ tagurjjarendrarucite ramye taistasthuṣaḥ
snāntībhi taṅgarāgasurabhi
14) protkapipadmākaram । dhāvitiṣvapi puṣkareṣvapi . nābhischiram (29)
Yasyāstodayaśailasānuvanajeṣutkampikarnotptalā sārddham kāmijanairlavangasumanogandhāndhamuktālisu
vyākirneṣu latāgrhesvaviralaḥ karppurarenūlkarai

Translation A connected translation would be almost impossible. But the contents are as follows.
(Slokas 1 and 2) It opens with an address to Siva and Parvati; (Sl. 3) contained possibly some address to Sarasvati, (Sl. 4) destroyed, but probably in it the poet announced his subject; (Sl 5) he says what had been told by poets of former kings was remembered and known, so he is led to celebrate the fame of this dynasty. (Sl. 6, the first charana is wanting) he writes of the Rastrakutas, who in the world does not know of them? The only dynasty fit to protect the earth; who conquered Vishnu in the churning of the oceans, (Sl 7, much damaged) relates to the rajas of the past, who were liberal to those they loved and who asked of them, who were terrible to the crowds of elephants of the armies of their powerful enemies; (Sl 8) account of Dantivarmana, whose glory like the waves of the milky ocean lightened the whole horizon, etc, (Sls 11-13) his son Indraraja is celebrated, (Sl 14) this visam Mahipati, Indraraja's son who was Govindraj; (Sl 15) Govindraj praised, (Sl. 16) his son was Karkaraja; (Sls 17 and 18) Karkaraja praised, (Sl. 19) his son Indraraja, (Sl 20) Indraraja is praised. (Sl 21) Dantidurga was his son, (Sl 22) Dantidurga is praised; (Sl 23) placing his feet on the necks of his enemies, and Vallabha having become tributory was overcome, and Sandhubhupa, Kanchi, Kalinga, Kosala, Sri Sailadesa, and besides, Malwa, Lata, Tanka, rajas were subjugated, whence he took the name Shri Vallabha, (Sl. 24) continues his praises, (Sl 25) contains the name of Maharaja Sarva, probably a brother or a friend of the king, for he is described as connected with the king as Arjun (Bibhatsu) with Yudhisthira (Jayin); (Sl. 26) at Ujjain he gave great presents to rajas and much money to the poor, (Sls. 27-28) his praises are continued, (Sl 29) the second part of this is obscure—he approached his army and stayed at this temple, a Gurjar raja is mentioned apparently in connection with it, his fame is then celebrated

The inscription, however, is unfinished and stops before ending the 30th verse

The kings enumerated in the inscription are as follows:

1. Dantivarman I (A.D 600—630)
2. Indraraja I, his son (A.D. 630—650)
3. Govindaraja I, son of Indraraja (A.D 650-675)
4. Karkaraja I or Kakka, son of Govindaraja (A.D. 675-700)
5. Indraraja II, son of Kakka (A.D 700—730)
6. Dantidurga or (Dantivarma II), son of Indra II, (A.D 753) who overcame Vallabha, or the western Chalukyan king Kirtivarma II

Inscription in Cave No. 16 (*Kailasa*)

This inscription is on the south side of the architrave of the front porch of Kailasa. It is a painted inscription and is over one of the elephants of the battle-scene. There is only one word *lurumghu* (or Thu ?).

Nearby over an elephant is another inscription painted in modern Devanagari characters. It is as follows.
svasti sri pramarirau

Nearby over the horseman is another inscription which reads as follows: *malagaha*

On the west side is a raja over whom this inscription is painted: *savsti kaṇṇuradevarāya*. This Kaṇṇuradeva is probably Krisnadeva or Kannardeva II of the Nikumbhavamsa who ruled at Patna, probably as feudatories of the Devagiri rajas Kanhara fort, near Patna, possibly takes its name from the same prince who flourished about A.D. 1150

On the base of the pilaster on the north, or left side of the entrance to the hall is a short inscription in three lines of Canerese which reads as follows·

gamgapagala maga
vagayamana baraha
(Saka 1312 Sri)

It is thus translated by Mr. J. F Fleet "The writing of Vagayanna, the son of Gangapa Saka 1312 Sri !"

CAVE NO. 32

Inscription No 1

The right side pilaster of the chamber which is situated on the left side as one enters the main hall of this cave, shows an inscription It is below the figure of a Tirthankara, carved on the pilaster. It runs as follows

Srinagavarmakrta pratima.

Translation· "This image has been carved by Nagavarma."

Inscription No 2

The left side pilaster shows another inscription below another figure of a Tirthankara. It reads as follows.

Srisohilabrahmacarima Santibhattaraka pratimeyam

Translation: "Sri Sohila, a brahmacari has carved this image of the Tirthankara Santinath" The inscription is in the Devanagari script of the 10th century A.D

GLOSSARY OF TECHNICAL WORDS

Abhaya mudra The hand-pose which assures protection In this hand-pose, the palm of the hand is fully open and the fingers point upwards The palm faces the onlooker

Akshamala Rosary of beads, which are of two types 1 Rudraksha, and 2. Kamalaksha The rosary is usually found in the hands of Brahma, Sarasvati and Siva Sometimes it is found with other divinities also.

Aksha-sutra· Rosary of beads

Alingana Sukhasana Every seated sculpture of Siva and Parvati wherein the two embrace each other is referred to as 'Alingana Sukhasana', and the two are called Uma-Mahesvara.

Amalaka Flat fluted melon-shaped member usually at the summit of a pillar.

Anjali mudra The hand-pose in which the two hands are folded, leaving a cavity in between The palms of the hands touch only at one end while space is left in between them The hands thus folded rest on the chest and are kept parallel to the ground This mudra is indicative of worship or prayerfulness

Ankusa· Elephant-goad used by the elephant-rider to control the animal It consists of a sharp metal-hook attached to a handle.

Apsaras· Nymphs whose abode is the sky They crowd the court of Indra, the King of the Hindu gods They have also entered the Buddhist pantheon

Ardha-ghata. Half-pitcher

Ardhaparyankasana: Seated cross-legged with one folded leg slightly lifted and resting on some support

Asta-dikpalas. The eight guardians of the eight quarters the North, the South, the East, the West, the North-East, the North-West, the South-East, the South-West Their guardians are respectively Kuvera, Yama, India, Varuna, Isana, Vayu, Agni and Niruti

Astra· A weapon

Ayudha: A weapon

Batuka· Dwarf.

Bhadrasana A round or square seat

Bhindipala A short arrow or javelin, or a sling.

Bhumisparsa mudra An attitude of touching the earth with one's hands It is used to symbolise the Buddha's 'calling of the earth to witness' his purity and chastity despite the temptation of Mara In this, the left hand is completely open and touches the earth

Bilwafala· A fruit dear to Siva and offered to him by his devotees

Cakra· Wheel This is a deadly weapon used by Vishnu and shown in one of his hands The wheel rotates at great speed and when released severs the head from the body and returns to Vishnu.

Canda A form of Bhairava. In this form he has six hands He holds in them abhaya, sword, spear, arrow, ankusa and gajacharma

Chamara Skin

Chapate-dana: An attitude of beating. In this hand-pose, one hand is taken behind the body to gain momentum, with a view to striking someone with great force

Chauri· Fly-whisk.

Damaru· A drum-like musical instrument used by Siva to give expression to his triumph. It is cylindrical in shape and at the two ends of the cylinder are coverings of leather. Two thick threads with knots at their ends are tied in the middle and as the damaru is moved to and fro, they beat against the leather covers and make noise.

Danda Staff.

Danda-hasta, The arm and hand thrown forward and held straight like a stick

Darpana: Mirror. In ancient India highly polished metal plates were used as mirrors It is either oval or circular in shape and is mounted on a well-made handle.

Dharmachakra mudra: The gesture of teaching the Doctrine of Law. This was the hand-pose used by the Buddha at the time of preaching the Law In this, the two hands are raised before the chest

Dronapatra A bowl made of leaves.

Dhyana mudra The gesture of meditation In this the two hands are crossed on the lap, palms upwards

Gaja-hasta. Similar to danda-hasta, but the arm and the hand are thrown forward and held like the trunk of an elephant.

Gana: A follower of Siva. The leader of the ganas is Ganesa.

Gandharvas They are angels or demi-gods. They live in the sky and may be nymphs or apsaras

Garuda. Eagle. Garuda is the vehicle of Vishnu, the second of the Hindu Triad He is sometimes shown in his anthropomorphic form, with wings

Ghata. Pitcher.

Griva: Neck of a structure.

Guhyakas An appellation of Yaksas

Jagati This is the layer which is just above the basal layer of a platform

Japamala Rosary of beads, used for meditation

Jata Coiled and matted hair above the head.

Jatamukuta. It is made up of matted hair done in the form of a tall cap Five jatas or braids of matted hair are taken and tied into a knot 3" in height by coiling them into one or three loops, the remaining braids being bound and taken through to be left hanging on both sides.

Kalasa. Pitcher.

Kamandalu A vessel to hold water

Kankala A big bone

Kankala murti: Siva as Bhairava In this form he cut off the fifth head of Brahma

Kantha: Neck It may be used to designate the neck of a pillar

Kanyadana Part of Hindu marriage ceremony when the father gives away his daughter in marriage to the bridegroom

Kapala The human skull. Siva used it as receptacle for food and drink Later, it came to be used as the cut half of an earthern pot, and still later as a bowl.

Kapota. The projection which is kept to protect a structure from sun and rain It is called 'kapota' because kapotas (pigeons) sit on it.

Karanda-mukuta A crown made in the shape of a karanda which is usually a bowl-shaped vessel It is short in height and small in size It is worn by subordinate gods and goddesses

Karagota. Sacred thread worn round the waist.

Karnakuta The elevated portion over the 'sala'.

Kartari-hasta: The hand-pose in which the palm faces the onlooker. The thumb and the fourth finger meet in front of the palm and the second and third fingers are kept straight

Kartari mudra: Same as Kartari-hasta.

Kataka mudra (or Simha-karna) The pose of hand wherein the tips of the fingers are loosely applied to the thumb so as to form a ring or so as to resemble a lion's ear.

Katyavalambita: Resting on the kati or waist.

Kavacha: A covering for the body. A kind of armour to protect the body.

Kavatha: A fruit. It has a thick wooden covering which is broken to get the kernel inside.

Kayotsarga. Standing erect and motionless

Keyura: A flat ornament worn on the arm just over the biceps.

Khadga: Sword.

Khatwanga. A curious sort of club, made up of the bone of the forearm or the leg, to the end of which a human skull is attached through its foramen.

Kirita-mukuta: A conical cap sometimes ending in an ornamental top carrying a central pointed knob It is covered with jewelled-discs in front or on all sides, and has jewelled bands round the top as well as the bottom. It is worn exclusively by Narayana (Vishnu)

Kshetrapala: One of the forms of Bhairava.

Kukkuta: Cock

Kundalas. A general name for ear ornaments.

Kusa Grass

Laddu. A favourite food of Ganesa It is round in shape and sweet.

Lalitasana. The asana in which one leg is folded and the other left hanging below.

Mandapa: Hall.

Mahalunga A fruit.

Murti: Image.

Modaka: Favourite laddu of Ganesa

Mriga Deer.

Mukuta Crown.

Musala. The name of the Indian wooden pestle. It is an ordinary cylindrical rod of hard wood. It can also be used as an offensive weapon

Naga: Cobra

Namaskara mudra: Hands folded to show respect or to pay obeisance.

Padma Lotus.

Padmasana Lotus seat It is round in shape.

Pali. A very big spoon with a long handle and a bowl-like or spoon-like receptacle at the end of it It is made of metal

Parasu Battle-axe. It consists of a steel blade fitted to a wooden handle

Paryankasana Seating cross-legged.

Pasa A noose of ropes employed in binding the enemy's hands and legs. It is represented in sculpture as consisting of two or three ropes made into a single or a double loop

Patra. Leaves or foliage

Prahara. Four hours make one prahara A day of twelve hours is divided into three praharas

Pralambapada asana The asana in which both the feet are left loose hanging below the seat, resting on some support or without support

Pratyalidha asana The position in which the right leg is bent at the knee and brought forward to be kept on something and the left leg is kept straight behind.

Pundarika. Lotus

Purna-ghata: Full pitcher

Sadharana: A form of Siva image

Sakti The name given to the spear

Sala Wagon-vaulted and culvinear

Salabhanjikas Young girls playing under trees.

Sala-sikhara A type of sikhara which is wagon-vaulted and culvinear in sections.

Samanya Ordinary or normal image

Sadhyas Flying figures akin to the Vidyadharas.

Sarpa Serpent.

Sarpa-kundala. An ear ornament of serpent design.

Savya-lalitasana: The sitting position in which the left leg is folded and kept on the seat and the right leg is left hanging below

Sikhara: Temple tower or temple spire

Simhakarna mudra: The same as Kataka mudra.

Srifala Cocoanut

Sruk: A spoon used for taking out ghee from a ghee-pot and for pouring it into the sacrificial fire. It has a hemispherical bowl A sruk of a large size is usually carried by the goddess Annapurna

Sruv A spoon used for pouring ghee from a ghee-pot into a sacrificial fire. This is shaped very much like a modern spoon.

Suchi mudra The hand-pose in which the projected forefinger points to an object below The thumb touches the base of the forefinger which is kept straight and pointing downwards The other three fingers are closed and touch the palm

Suka. Parrot

Sula A trident, the favourite weapon of Siva

Suvarna patra Vessel of gold

Swanechanda. A form of Bhairava, with 16 hands.

Swarna-karsasana A form of Bhairava, with 4 hands.

Tanka A small chisel

Tarjani mudra The hand-pose used to frighten a person or to keep him quiet The forefinger is kept pointing upwards as also the thumb The other three fingers are closed.

Trisula The trident of Siva

Utpala Lotus.

Upana. The lower portion of the plinth.

Upa-pitha The base of a structure which rises from the floor level.

Vajra A thunderbolt 'It is made up of two similar limbs, each having three claws resembling the claws of birds, and both its parts are connected together by the handle in the middle '

Vama-lalitasana A sitting position in which the right leg is folded and kept on a seat and the left leg is left hanging below

Varada hasta or *Vara mudra* The hand-pose made while conferring a boon. In this pose the palm of the left hand with the fingers pointing downwards is exposed to the observer, either as fully opened or as lightly carrying a small bolus.

Vidyadharas. Angels whose abode is the sky

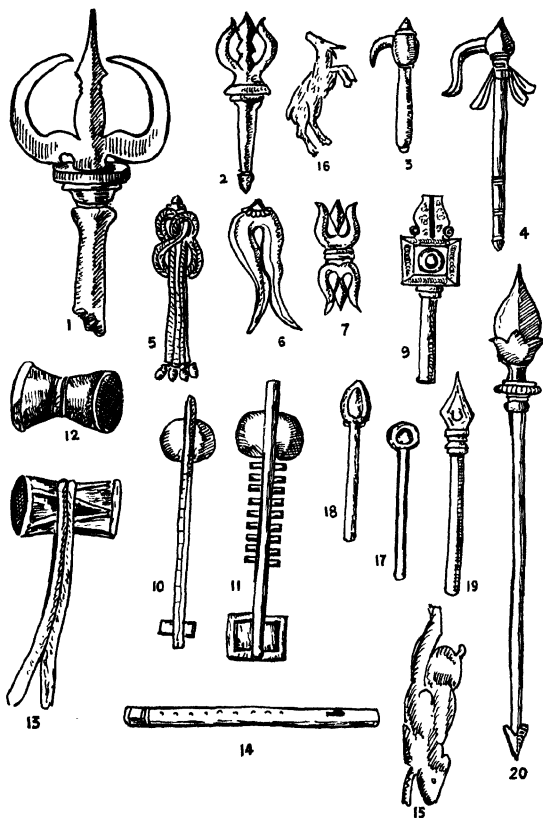
Vimana Temple

Vina: An Indian musical instrument

Vismaya mudra A hand-pose expressive of astonishment and wonder In this hand-pose the palm is open and faces the self and all the five fingers point upwards

Vyakhyana mudra: The hand-pose in which the palm faces the onlooker The palm is open; the forefinger is bent to touch the thumb and the hand rests on the chest

Vyalavari: A row of lions and elephants.

1) Musala; 2, 3, 4) Dhanusa, 5) Bana, 6, 7) Parasu; 8) Hala; 9, 10) Khatwanga; 11) Tanka; 12, 13) Agni as in the hands of Siva; 14) Agni as used for general sacrificial offerings; 15) Chakra.

1, 2) Trisula; 3, 4) Ankusa; 5, 6) Pasa; 7) Vajra; 9) Shakti; 10, 11) Vina; 12, 13) Damaru; 14) Murali or Venu; 15) Ram held by hind legs; 16) Ram held in bucking up position; 17, 18, 19, 20) Sruk and Sruv.

1) Abhaya Mudra; 2) Tarjani Mudra; 3) Dhyana Mudra; 4) Varada Mudra, 5) Vyakhyana Mudra 6) Jnana Mudra; 7) Jatamukuta; 8) Kiritamukuta; 9) Karandamukuta.

GLOSSARY OF NAMES

Abhinandana: Name of a Tirthankara.
Abjayoni: Vishnu
Achalabhrata Mahavira's disciple
Adinatha Tirthankara
Aindri: One of the Saptamatrikas.
Airavata Vehicle of Indra.
Achyuta Vishnu
Adhokshaja. Vishnu
Aghora Rudra
Andhakaripu Rudra
Asani: Rudra
Antariksha: one of the three mothers included in Tiyambak.
Ananta: Name of a Serpent
Ambika: Mother of Ganesa.
Ambhu Brahma
Atma Brahma
Arya Parvati
Aryasudharmana: Mahavira's disciple
Akampita Mahavira's disciple
Anantanatha Tirthankara
Aranatha Tirthankara
Aniruddha Vishnu or Buddha's disciple.
Ananda Buddha's cousin
Alara Kalama A Hindu sage.
Anna Kodanna One of the Buddha's first five disciples
Assapi: One of the Buddha's first five disciples
Ajatshatru. King of Magadha

Balidhwansi. Vishnu
Balkrishna Vishnu.
Bhaddiya One of Buddha's first five disciples
Bhima: Ganesa, or Rudra
Bhavani Parvati
Bhava: Rudra.
Bhikshantaka murti: Siva
Bhu: Consort of Vishnu.
Bhutesa: Rudra.
Brahmi: One of the Saptamatrikas.
Brahmani Brahma's daughter
Bhringi: A sage.

Chandrasekhara: Siva.
Chandraprabhu Tirthankara.
Channa Buddha's chariot-driver.
Chandika Parvati
Chakrapani Vishnu
Chamunda One of the Saptamatrikas.
Chaturbhuj Vishnu

Daityari. Vishnu
Daksha Rudra's father-in-law.
Damodara Vishnu
Dakshayani Parvati
Devadatta The Judas Iscariot of Buddhism.
Devakinandana Vishnu
Dharmanatha. Tirthankara
Dhata Brahma
Durga Parvati
Dyow One of the three mothers included in Tryambaka

Ek-danta: Ganesa.

Gadagopal Krishna
Ganapati Ganesa
Gangadhara Siva
Garuda Vehicle of Vishnu.
Garudadhwaja Vishnu.
Garudnama Garuda
Gauri Parvati
Gaya Kashyapa A Hindu sage converted by the Buddha to Buddhism
Girisha Rudra.
Gra Ganesa.
Govinda Vishnu
Govardhanadhari Krishna

Hari Vishnu.
Hastimukh Ganesa
Himavana Father of Parvati
Himavati Parvati.

Indrani Consort of Indra
Indrabhuti: Mahavira's disciple
Isana: Rudra, or one of the Asta-dikpalas

Janardana: Vishnu.

Kalasankarsini One of the Saptamatrikas.
Kaitabhajit. Vishnu.

Kanthaka: The horse of the chariot in which the Buddha left the palace.
Kansarati: Vishnu.
Kama· God of love.
Kamalasana· Brahma.
Kapalin: Rudra.
Kapardini. Rudra.
Kapalbhrit. Rudra.
Kapila. A Hindu sage
Katyayani. Parvati
Kaumari: One of the Saptamatrikas.
Kesava. Vishnu
Kisa Gotamai A princess
Krishna Parvati

Lokesa Brahma
Lalita Parvati
Lambodara Ganesa

Madhava Vishnu or Madhusudan.
Mahadeo: Siva
Mahesa Siva
Mahesvara· Siva
Mahesvari One of the Saptamatrikas
Mahalakshmi One of the Saptamatrikas.
Mahanama One of the Buddha's disciples, his cousin
Mahamaya Mother of the Buddha
Mahaprajapati Gotami· Buddha's step-mother
Mahishasuramardini: Mahisamardini
Manditputra. Mahavira's disciple
Mara: The evil spirit who tried to dissuade the Buddha from discovering the true path
Mauryaputra Mahavira's disciple
Mena Wife of Himavana
Metarya· Mahavira's disciple
Moggalana Sanjaya's disciple who became Buddhist.
Mridani. Parvati
Munisuvrata. Tirthankara

Nandikashyapa: Hindu sage converted to Buddhism by the Buddha
Nanda· Buddha's half-brother.
Naminatha· Tirthankara.
Narsimha. Vishnu.
Narsimhi One of the Matrikas.
Neminatha: Tirthankara.
Nilagriva· Rudra.
Nillohita· Rudra.
Nrisimha: Vishnu
Niruti: One of the Asta-dikpalas.

Padmanabha. Vishnu.
Parmeshti Brahma.
Parsvanatha: Tirthankara
Pasenadi or Prasenjit: King of Kosala.
Pasupati· Siva
Padmaprabhu: Tirthankara
Pinakin· Rudra
Pitamaha Brahma
Pitambara· Vishnu
Poorna· Buddha's disciple
Prabhasa. Mahavira's disciple
Prasaha: Indra's wife
Pradyumna. Vishnu
Pramathadhipa Rudra
Prithvi· One of the three mothers included in Tryambaka
Pundarikasa Vishnu
Purushottama Vishnu

Rahula. Son of the Buddha
Rambha· Parvati
Rishabhadatta. The Brahmin who saw four dreams
Rhisikesa. Vishnu
Rudrani· Parvati

Sabhapati Rudra
Sahasraksha Siva
Sambhavanatha. Tirthankara
Sambhu. Rudra
Sanjaya Hindu sage converted to Buddhism by the Buddha
Sankarsena Vishnu.
Savitri Brahma's daughter
Sachi Indra's wife
Sariputta Sanjaya's disciple who became Buddhist.
Sarva. Rudra
Satarupa. Daughter of Brahma
Sati. Parvati
Sauragi: Vishnu.
Sauri· Vishnu
Sena: Indra's wife
Senani: Rudra
Shantinatha: Tirthankara
Siddhartha: Mahavira's father.
Sitalnatha: Tirthankara.
Sitikantha· Rudra.
Skanda: Son of Rudra or Agni.
Srasta: Brahma.
Smarahara: Rudra.

Sreyasnatha: Tirthankara.
Sri: Consort of Vishnu.
Shridhara: Vishnu.
Srikrishna: Vishnu.
Sripati: Vishnu
Srivatsalanchana: Vishnu.
Sriyati: Parvati.
Sthula: Ganesa.
Suddhodana: Father of Gautama Buddha.
Sulin Vishnu
Sumatinatha: Tirthankara.
Suparna: Garuda
Suparsvanatha: Tirthankara.
Sura: Ganesa
Surajyestha: Brahma
Suvidhanatha: Tirthankara.
Swayambhu: Brahma

Taraka: Asura
Totala. Parvati
Trikhanda Parvati
Trilochana Rudra
Tripura: Parvati
Tripurantaka Siva
Trisala Mother of Mahavira
Tryambaka Rudra

Ugra Rudra
Uma Wife of Rudra.
Umapati Rudra or Siva
Upendra: Vishnu
Uruvel Kashyapa Hindu sage converted to Buddhism by the Buddha.
Usas: Wife of Prajapati

Vaishnavi: One of the Saptamatrikas.
Vainayaki: One of the Saptamatrikas
Vamana: Vishnu
Vamani One of the Saptamatrikas.
Vakratunda: Ganesa.
Vanamali: Vishnu.
Varada: Ganesa
Varahi: One of the Saptamatrikas.
Varuna: One of the Asta-dikpalas.
Vappa: Buddha's disciple
Vayu One of the Asta-dikpalas.
Vayubhuti Buddha's disciple.
Vidhata Brahma
Vainayaki Vishnu
Vasudeo: Vishnu
Vaikuntha. Vishnu
Vidhi. Brahma
Vidhu: Vishnu.
Vikasena: Brahma's dwarapala killed by Rudra
Virichi. Brahma
Visvasri Brahma
Visvakarma Brahma.
Virupaksa: Rudra
Vishvambhara. Vishnu.
Visvaksena Vishnu
Vighna Ganesa
Vinayaka. Ganesa
Vira Ganesa
Vrisadhwaja: Rudra
Vyomakesa Rudra

Yama One of the Asta-dikpalas.
Yasa: Buddha's disciple
Yashoda: Wife of Mahavira.

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